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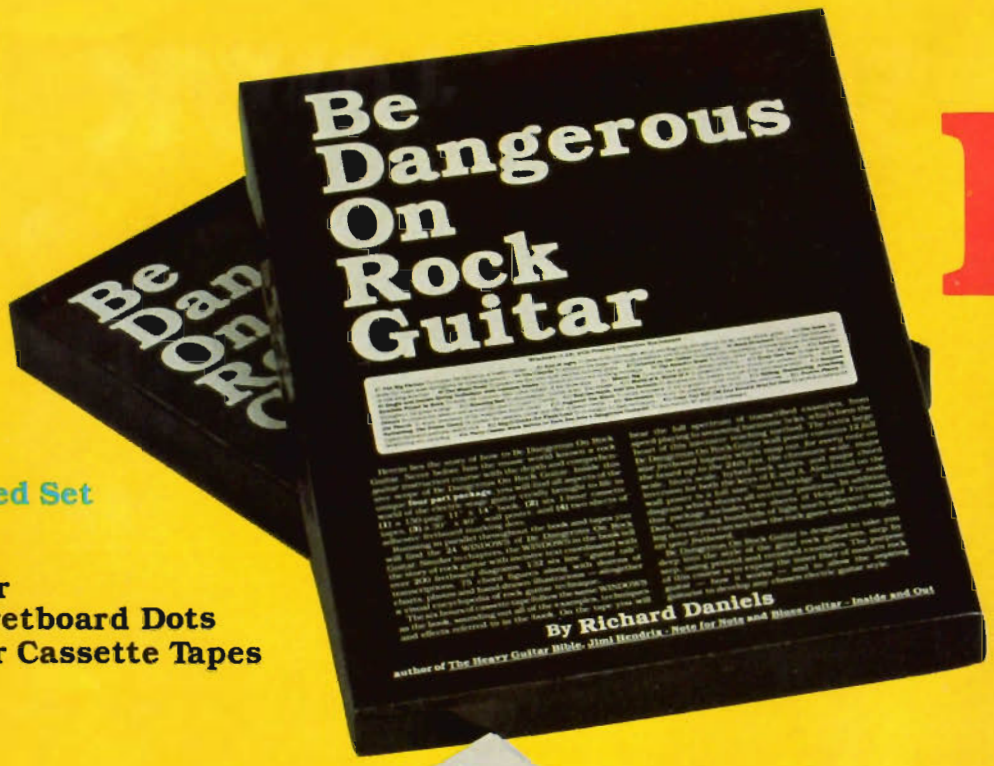

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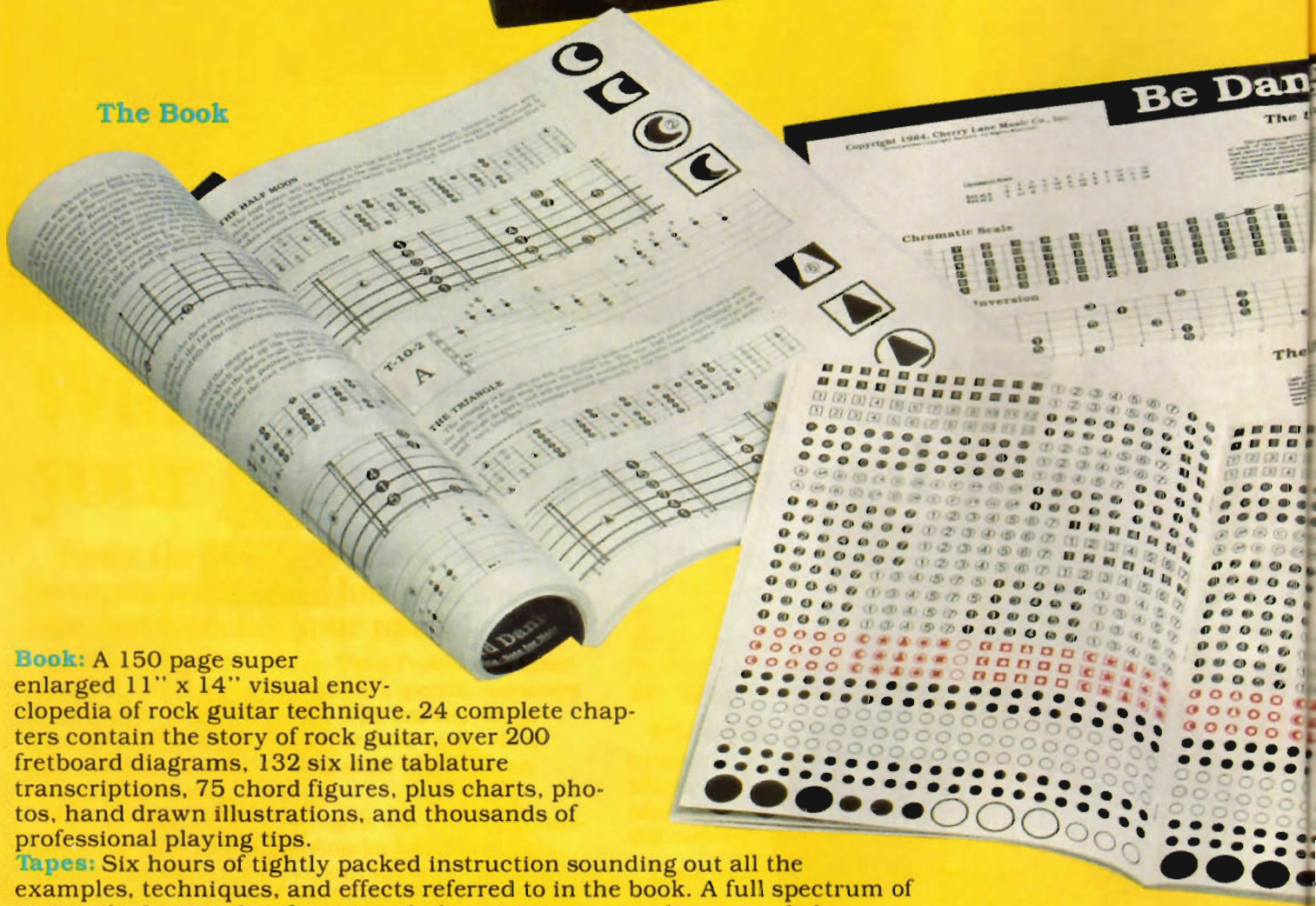

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VOLUME 2 NO. 2
DECEMBER
84

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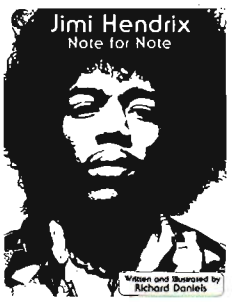

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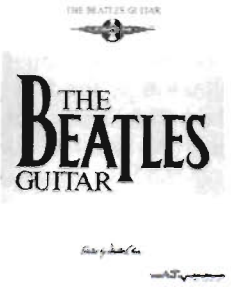

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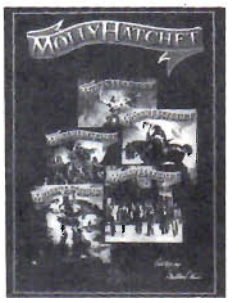

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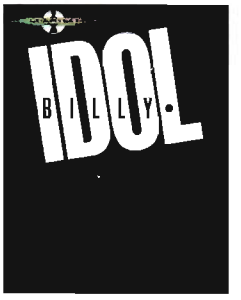

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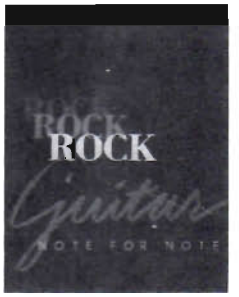

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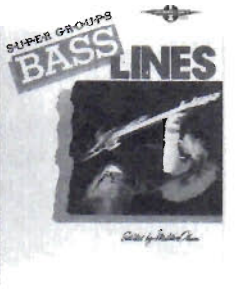

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Letters

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Dear **GUITAR,**

Reading the article in the August issue on Stevie Ray Vaughan really made me smile. Thanks. I was fortunate enough to have talked with Stevie when he played in Washington D.C. this past Christmas. I was so impressed with his warmth and sincerity that for days afterwards I was still wearing a smile. Stevie Ray's midnight show was the finest electric blues that I've ever witnessed. To be able to talk to him about his dreams, musical influences and sounds made 1983 a year to remember. I was amazed at his modesty concerning his ability and sound. As a rock and roll fan from the 60s, I've been a bit worried by some of what I've heard these past few years. But the blues are coming back stronger than ever with Stevie Ray Vaughan on the scene. Health and happiness to you, Stevie.

Bill Pooton
Hume, VA

Dear Editors,

Thank you for your July issue on Alex Lifeson of Rush. It is quite refreshing to finally read a magazine geared for true music appreciators and not for snot-nosed kids who don't know music from an A-Bomb explosion. I am sick of hearing from bands like Motley Crue or Twisted Sister, who throw their instruments down a staircase, record it, and call it an album. Rush typifies what music should be all about: three guys (friends!) who get together, write and perform music they love, and do it the way they want, not letting teenyboppers dictate their music. Rush indeed has one of the largest and most loyal fan clubs around because of these reasons.

Rich Lund
Green Bay, WI.

Dear Editors,

Firstly, thank you for the transcription of *Continuum* by Jaco Pastorius. As a Berklee student in the late 70s, early 80s, it was common that myself and other bass students would transcribe the works of Jaco. I do, however, have two objections to the transcription:

1) The use of tablature does not help the student bassist with the reading skills I have found necessary to survive as a working musician. I have also found that reading is becoming more important than it used to be.
2) The notation of harmonics is a much argued about topic and the use of the diamond is preferred, although this should be used to indicate the point on the string that is to be touched while the note sounded is notated above in parenthesis. The use of the term "Sul" can also be used to specify the string to be played upon. As your transcription is notated, without the tablature, the bassist would have to search the fret board to find the notes and sight-reading is made difficult.

Michael Dimin
Saratoga Springs, NY

Dear **GUITAR,**

It says on the cover that your magazine is for the practicing musician. Alas! I am not a musician. So much of what is written in your pages is a bit over my head. However, one picture is worth a thousand words. One cover picture of Alex Lifeson is worth a word of praise. That very fine picture now graces this woman's bedroom wall. You are now officially a pinup magazine also!

Roann Kinzie
Pt. Angeles, WA.

LETTER FROM THE EDITORS

The December issue of **GUITAR** is literally bursting with holiday goodies, whether the holiday you're celebrating is Halloween, Thanksgiving, Chanukah, Christmas or Ozzy Osbourne's birthday

First of all, there is the rare first-person appearance of Bruce Springsteen in our pages, speaking in depth about his life and work. Unlike some of the other rare interviews he's given in a few of our competing magazines, this one comes complete with one of his hit songs, *Hungry Heart.*

Certainly at least as special is our second Kramer Giveaway. In this one you'll actually get flown out to meet Eddie Van Halen and have him build a guitar for you. See page 46 for all the exciting details.

You'll also want to pay close attention to columnists Roger Sadowsky and Bob Rose, who devote their spaces this month to gift-giving ideas for that trick-or-treating guitarist or bass player on your holiday list.

(**GUITAR** would like to congratulate Danny Lee, 16, of Hatfield, PA, who won the Kramer Baretta guitar. And thanks to all who completed our Reader Survey Form in the August issue. The Gary Moore albums and the Prototype issues are on their way).

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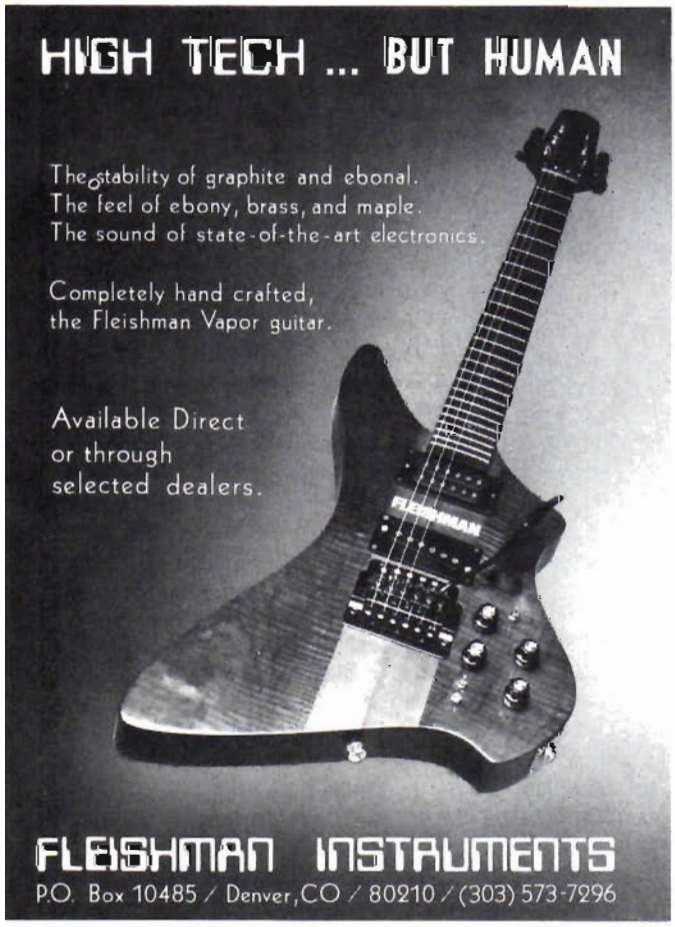
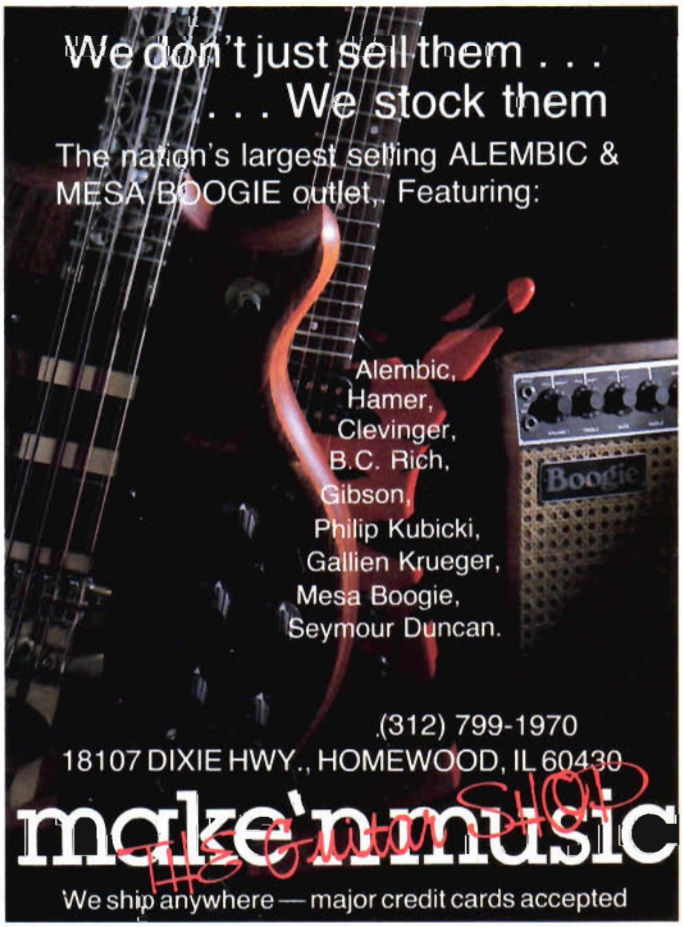




on Songwriting STEVE PERRY

Interview by Bruce Pollock

Not only is Steve Perry's vibrant, quivering soprano a veritable definition of the rock 'n' roll voice, a voice that transformed Journey from a bad trip into an extended vacation in Top 40 Paradise, but the man has a hand in all of their songs, adding a note here, a lyric there, whatever it takes to make a song work. On his own behalf he has collaborated with some of the finest on the compositions in **Street Talk,** his new album, the success of which has prompted some to wonder if this could spell the end of Journey. While the faithful will never stop believing, Perry himself was content to delve into the songwriting process that helped produce not only *Oh Sherrie* and *She's Mine*, for the solo flight, but *After the Fall, Faithfully, Don't Stop Believing*, etc. for the extended Journey.

I'm real fortunate. I don't profess to be a trained writer. I have a lot of friends who can score music and whip off the most incredible licks and melodic inversions that would make you run for the hills. I'm the kind of guy who goes on the gut level, the emotional level, on melodies, on the feel and changes. I come up with melodies, and some of the groove ideas and some of the arrangements, and then I end up finishing things with other people. I like to get some insight lyrically from someone else, 'cause my lyrics sometimes can be too one-dimensional. I play the bass guitar enough to where I can get a groove and play some changes along with another instrument, like keyboard or guitar. I was a drummer for years, too. I could play drums better than I play bass. I used to be a drummer-singer, until about '75, just before I joined Journey. That helps my songwriting, because everything comes from a beat-oriented place. If you don't have a rhythm to something, it doesn't make much difference. If you have drums and bass and voice and melody and lyrics, you've got yourself a song. I can sing better almost with a bass in my hand. It'll freeze my memory from thinking about singing and occupy me. My voice is another instrument. I can lay down drum feels with it by telling somebody in an acappella fashion, by mimicking anything on guitar. If you have a voice you're halfway there.

I think it's better for a singer to write songs for himself. It's like you get to make your own shoes. Although there are songs I have adapted to; I can take them into me and wear and sing songs I haven't written—but I haven't done that in a long time.

COLLABORATION

I feel an insight into what I'm lacking. I'm sure there's an insight to what I'm offering, as a compromise. I try to find people who need what I have to offer, and offer what I really need. Say there are four guys and someone's laying a lick down and they want someone to come up with a tune, then I will try and pull that into light, whether it's a verse or a chorus. That's my gig. It depends on the song. Like in *Captured by the Moment*, I had the lyric, but I had no idea what the heck it meant. So I decided to find out and I came across many things that could fit. Finally Randy (Goodrum) and I were sitting there one day and we just started talking from pal to pal—it was a great moment in time. Something was captured in that moment that meant more to me even than the period we wrote about.

When I was trying to write lyrics to *Run Alone* I knew exactly what I wanted and what the song needed. I wanted a very streety kind of vision of a guy up on top

of a hill in Los Angeles and looking down. It's dark and he's seeing the light and he's thinking about his life and reflecting on how hard he's trying to succeed. I knew exactly what I wanted to write about, but I really couldn't capture an overview of the whole thing. So I got John Bettis to come in and John and I sat down and it took about four days to write it. The lyrics to that song are a very, very personal statement to me. Maybe one of the reasons I couldn't pull it off was that I needed a little more of a session, so to speak, to bring it out. A lot of the lyrics on this album were like that. I think I needed some therapy sessions with other lyricists to bring out what I wanted to say.

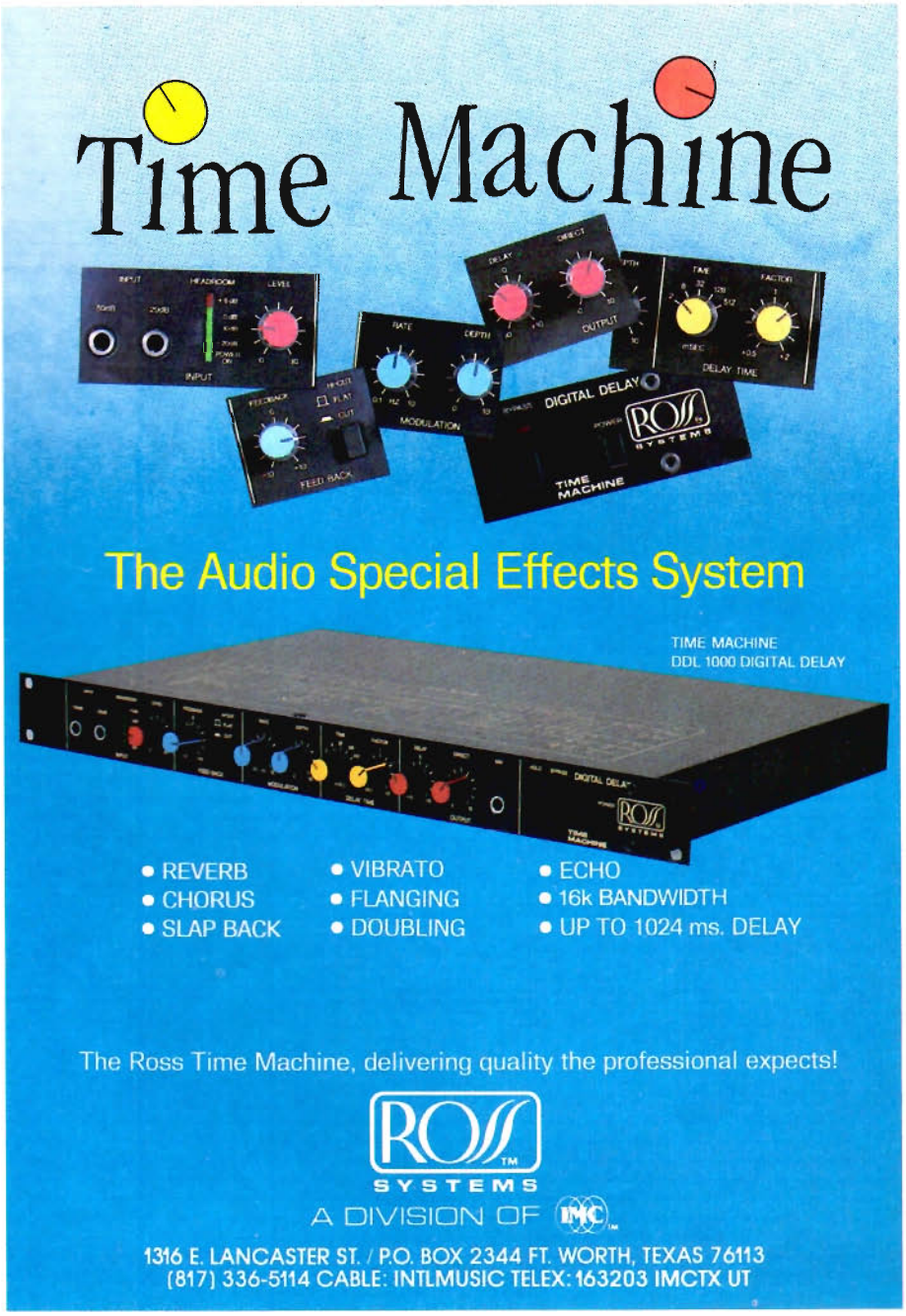
I wrote with a lot of different people. It was, you know, come on over at 12 or 1 in the afternoon and show me a couple of your ideas. You don't need that much of a fantastic chord change to start off an idea. Just lay a couple of chords on me and let's go. I think optimism is about 80–90% of it. If you just have optimism something will come up and it'll work out okay.

SPONTANEITY

I don't get middle of the night ideas. I'm a shower person; I hear things in the shower—I don't even have an echoey shower. There's just something about running water. Another place I get ideas in is cars. It must be the motion or something. I carry one of those small mini-cassette players, but I have yet to use it, because I don't have any desire to hum and groove into this thing. I just usually remember stuff and sing it over and over, and then I start working on it in my mind to where I can sing it really well. I do have a little four track machine in my house next to the piano, probably the oldest Teac ever made. That's just in case I want to lay down some sort of memory demo with finished lyrics I can just forget about. I would never have a studio in my house. I don't like those special kind of groove rooms. I like impromptu rooms where the spontaneous kind of honest things can happen. I don't really want to go into making any demos of quality because I might capture something and it'll be into a 'beat the demo' situation on a professional machine. I don't have the desire to do that.

Personally, if you're in a group situation, I think demos are a bad idea, because demos lock in a musician's first impression of what he would do to a song, onto whatever is on the tape, and he can't get out of it. I'd rather have someone keep their demo for memory purposes and just sit there and wank away at a piano, or wank away at a guitar, and say, this is the idea, this is how it goes.

Ideally, I like nothing more than to write a song, grab the band, go in the studio and rehearse it up, and then record it immediately. Because sometimes you can make a demo for yourself and it sounds so good cause it sounds so honest, and then you'll go in the studio on professional machines and try to recreate that honesty and it's too difficult. That first premise, the first idea, the first seed is the most honest and most charged part of a song, and I think it should never be ignored, cause it can be worked right away from itself. I really, really believe that. ■



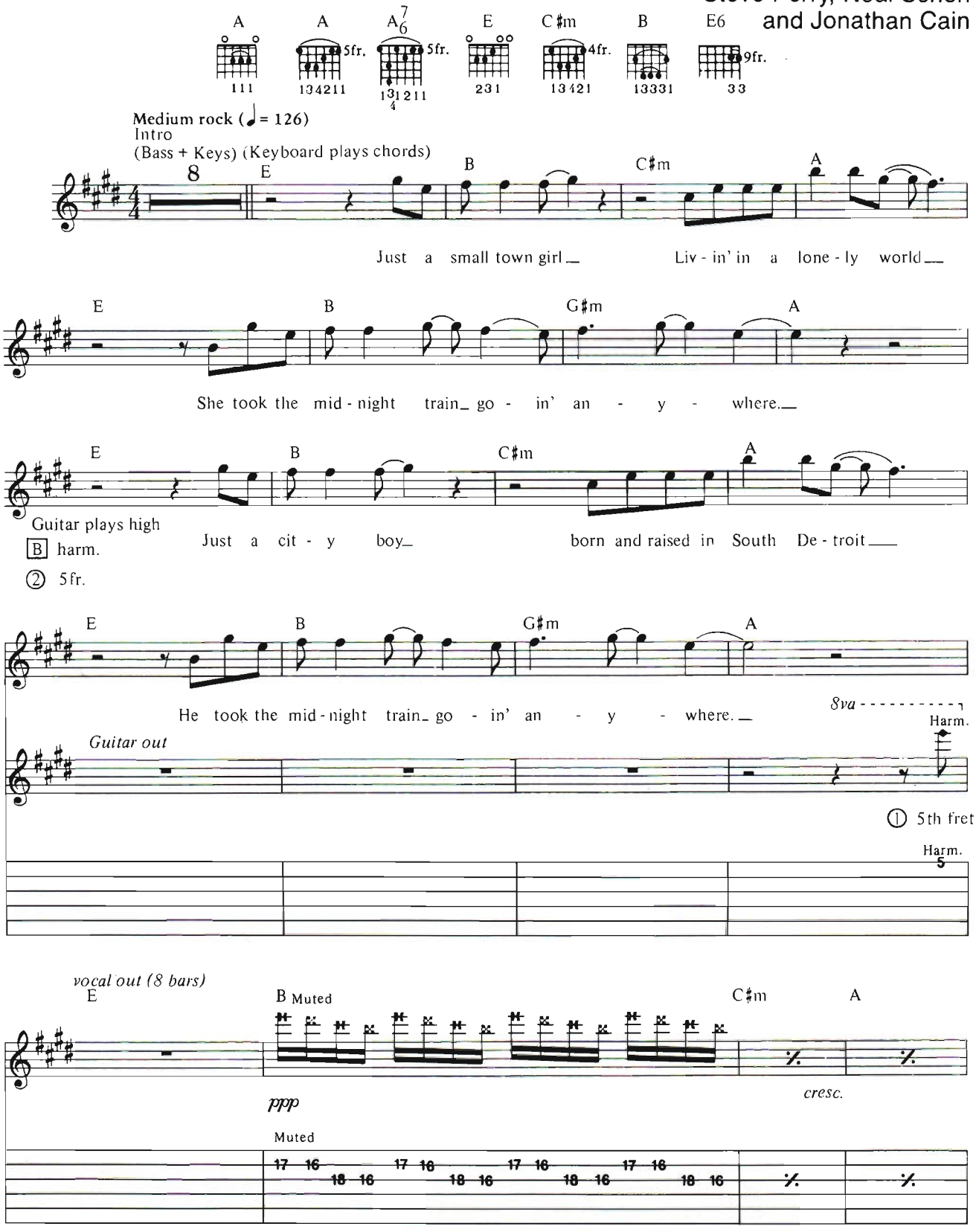
Tablature Explanation see pg. 94

DON'T STOP BELIEVIN'

As recorded by Journey

(From the album ESCAPE/Columbia 37408)

Words and Music by
Steve Perry, Neal Schon
and Jonathan Cain



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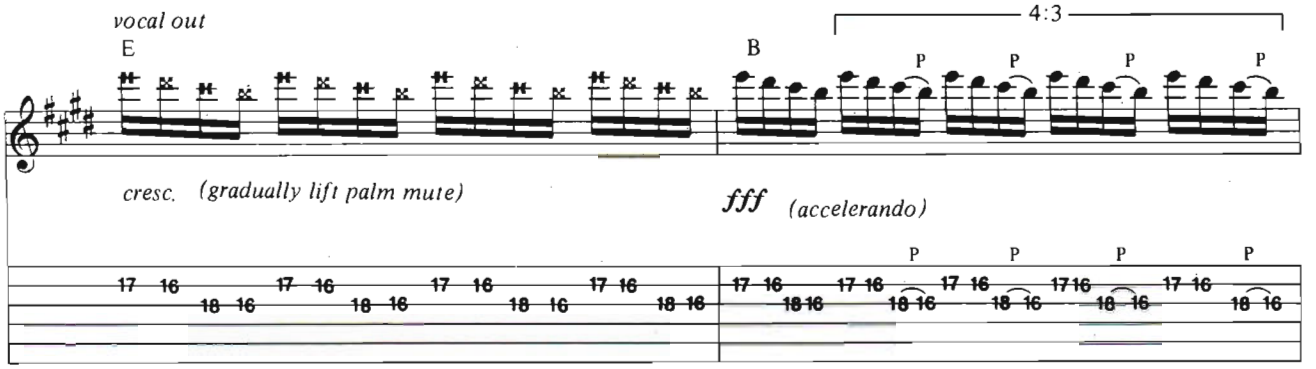
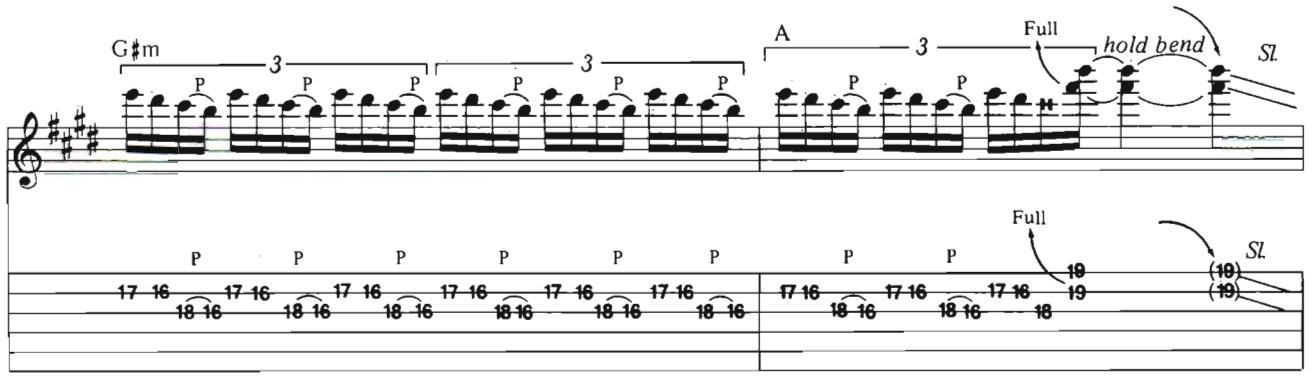
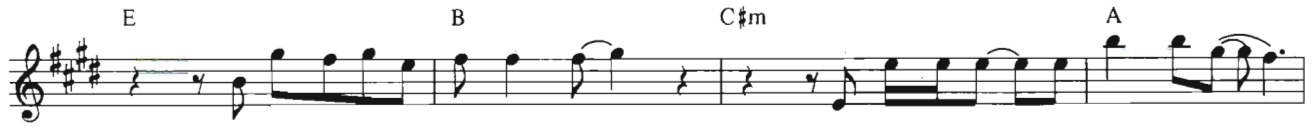
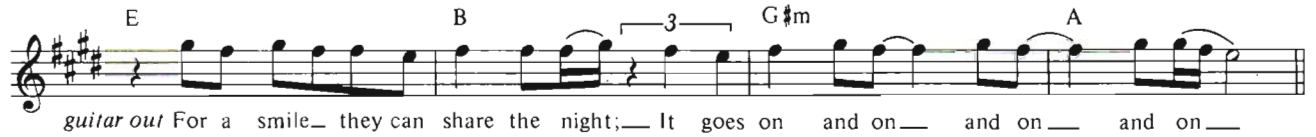


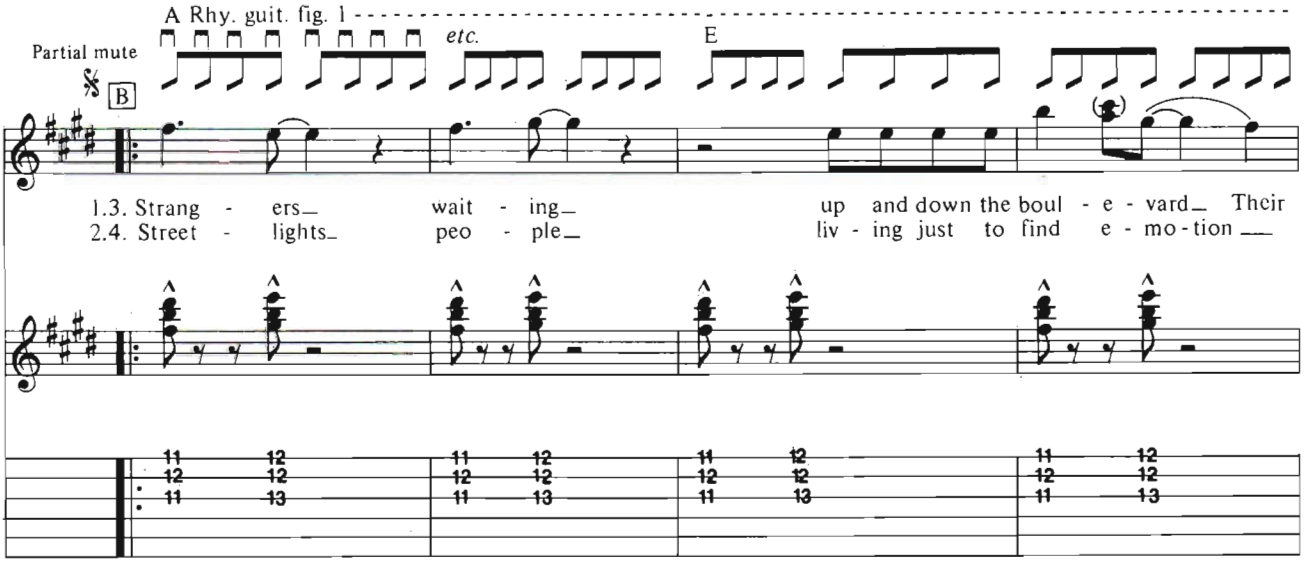




A sing - er in a smo - key room,_ The smell of wine_ and cheap per - fume.__



guitar out For a smile_ they can share the night;__ It goes on and on__ and on__ and on__



1.3. Strang - ers_ wait - ing_ up and down the boul - e - vard_ Their
2.4. Street - lights_ peo - ple_ liv - ing just to find e - mo - tion __

1.3.

Rhythm guit. fig. 1

A E

shad - ows_ search - ing_ in the night.

hid - ing_

2.4.

2nd time to Coda

A (keys w. bass B E B E A

Rhy. guit. fig. 1

A

some - where_ in the night.

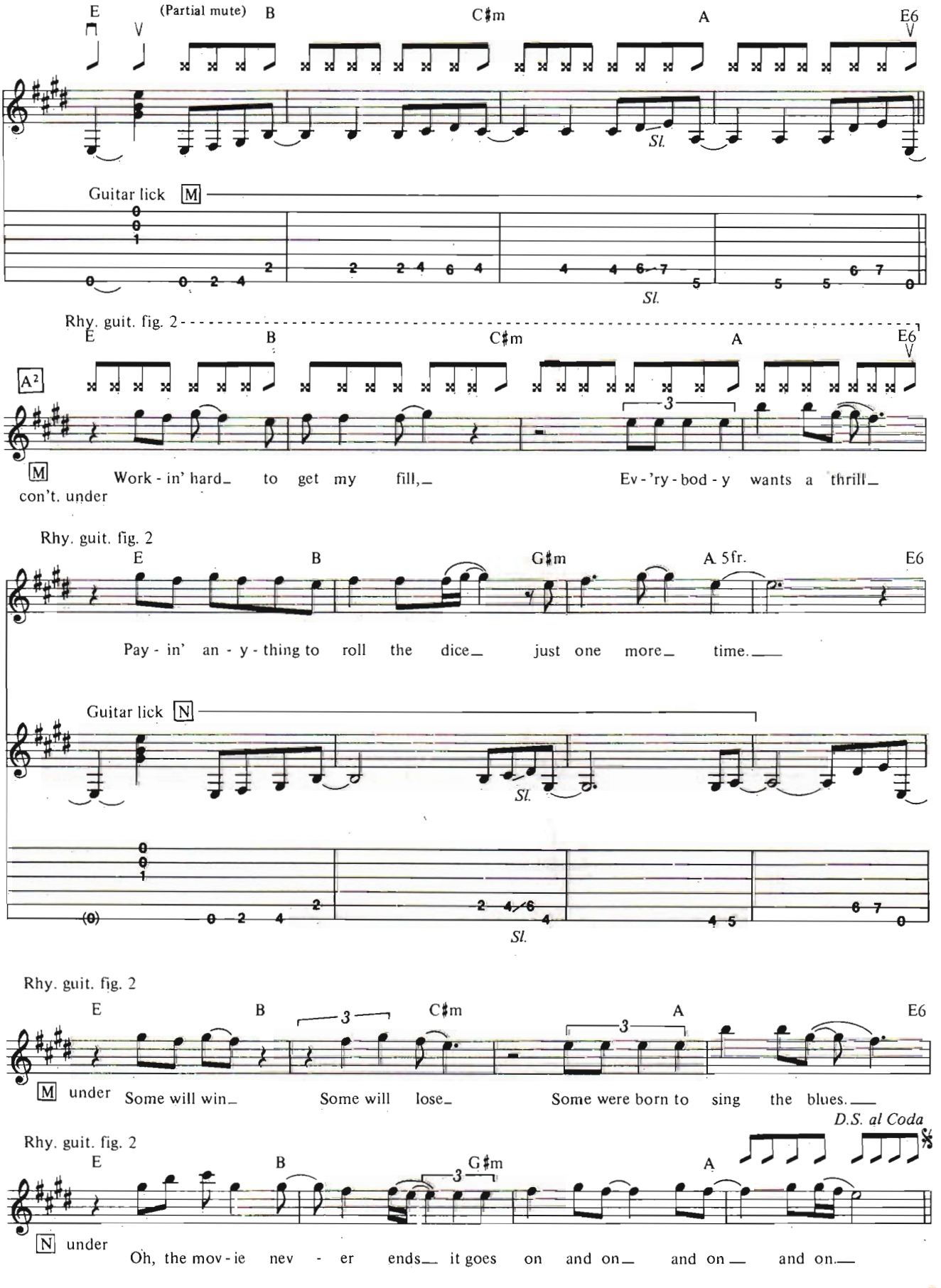
Lead

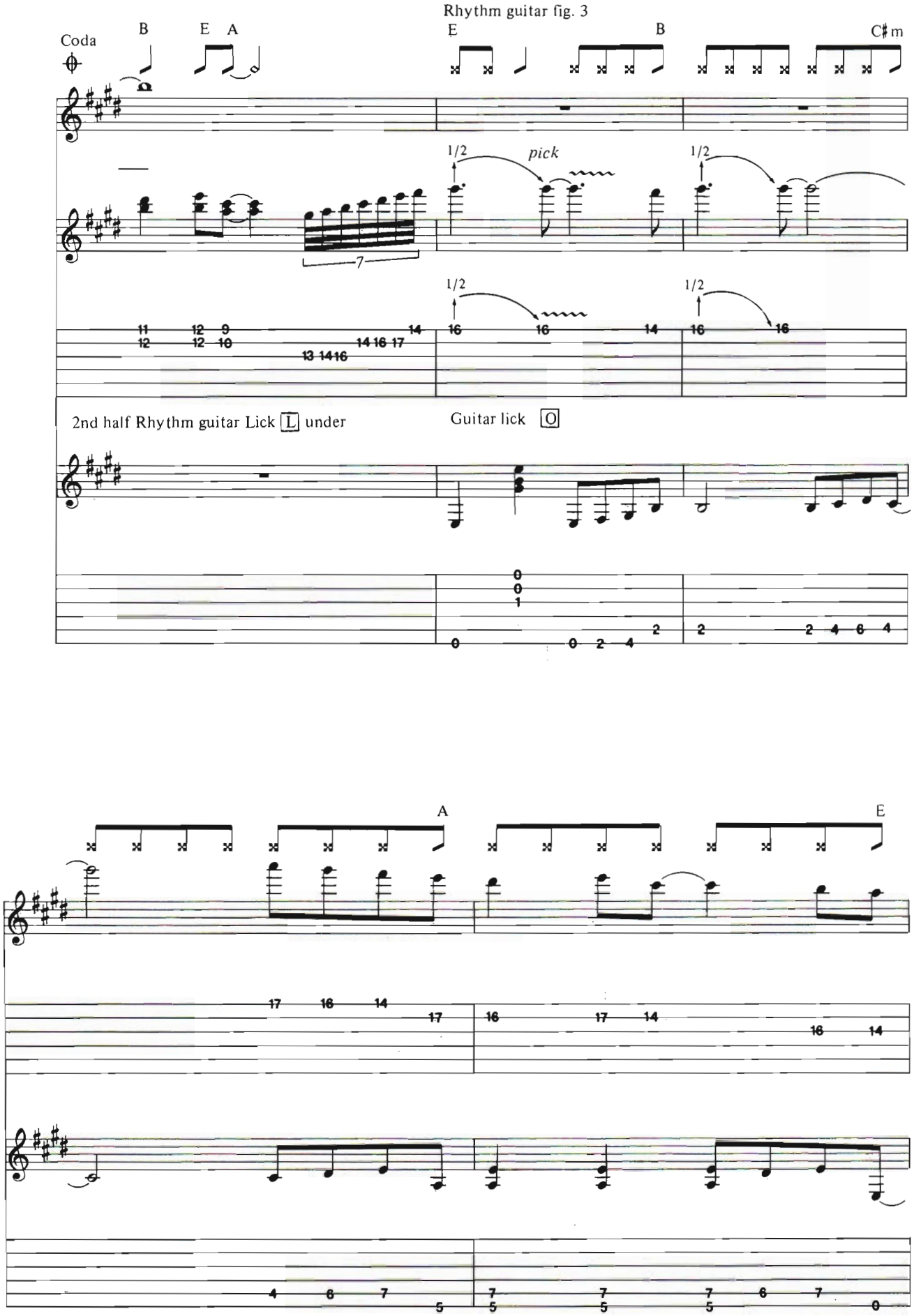
Rhythm guitar lick L

Rhythm

Full Full

Full Full


E (Partial mute) B C♯m A E6
Sl.
Guitar lick M
Sl.
Rhy. guit. fig. 2
E B C♯m A E6
A2
M
Work - in' hard to get my fill, Ev - 'ry - bod - y wants a thrill
con't. under
Rhy. guit. fig. 2
E B G♯m A 5fr. E6
Pay - in' an - y - thing to roll the dice just one more time.
Guitar lick N
Sl.
Sl.
Rhy. guit. fig. 2
E B C♯m A E6
M under
Some will win Some will lose Some were born to sing the blues.
D.S. al Coda
Rhy. guit. fig. 2
E B G♯m A
N under
Oh, the mov - ie nev - er ends it goes on and on and on and on.


Rhythm guitar fig. 3
Coda
B
E A
E
B
C♯m
1/2
pick
1/2
7
1/2
1/2
2nd half Rhythm guitar Lick L under
Guitar lick O
A
E

Rhythm fig. 3

8va

E B G♯m A 5fr. A7/6 A E

1/2 don't pick 1/2 Full 2nd lead guitar: Full 1½ Sl.

Sl.

1/2 1/2 Full 2nd lead guitar: Full 1½ Sl.

P

Sl.

Sl.

Rhythm figure 3

E B C♯m

Don't stop be - liev - in'

O under

A E

Hold on to the feel - in'

Rhythm figure 3

Repeat and fade

E B G♯m A 5fr. E

3

street lights peo - ple

P under

Bass in the 80s

by Tom "T-Bone" Wolk

Tom "T-Bone" Wolk is the bass player for Hall & Oates. His book, ***Rock Riffs for Bass***, is available from the Amsco Music Publishing Company.

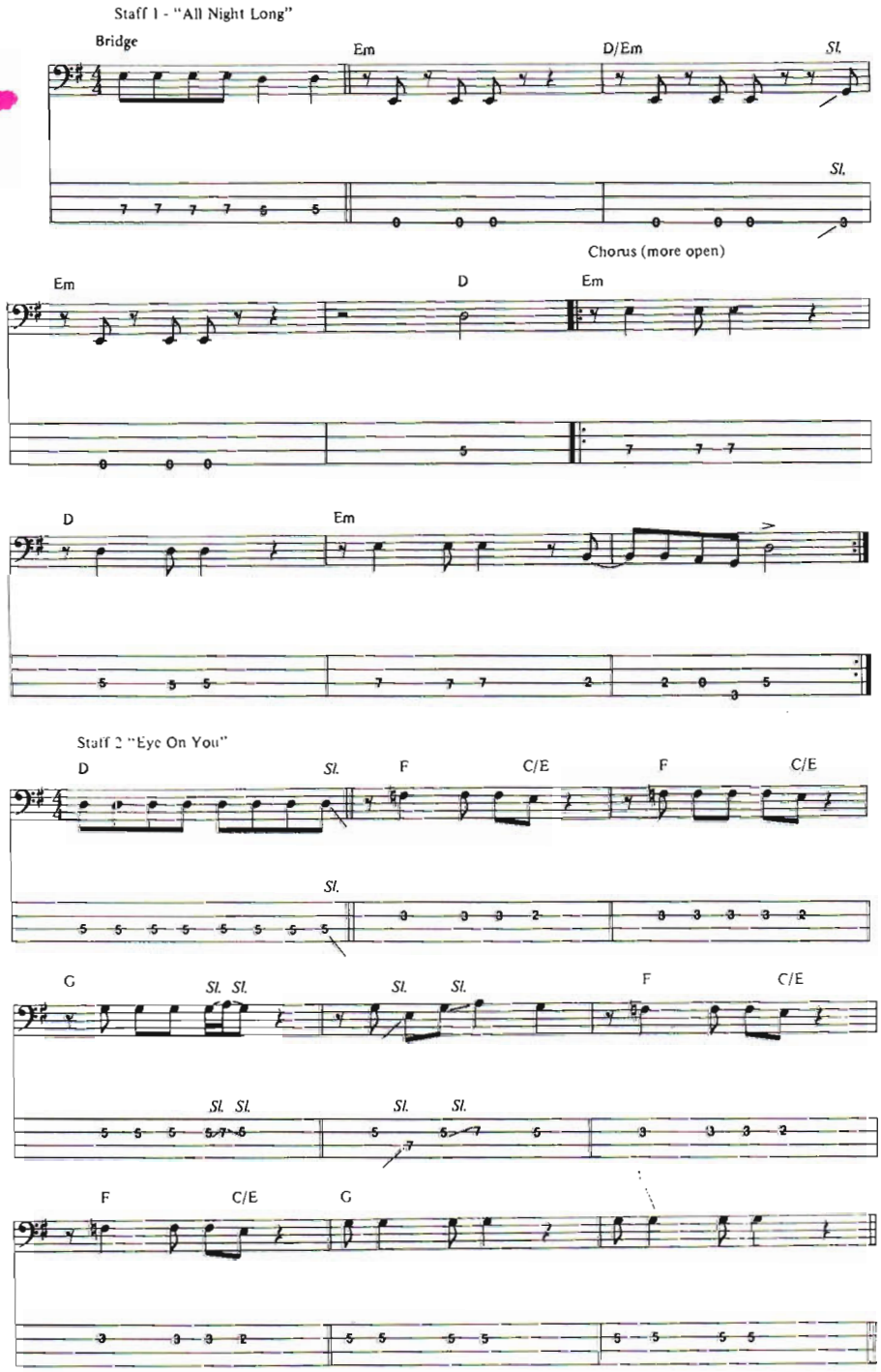
Not too long ago we discussed hooky bass lines built on the power of the "Almighty Eighth Note!" This month let's unlearn that; let's see what happens when you don't play that eighth note pump, when the bass line deliberately omits downbeats. I've been experimenting with this idea for years and I noticed bassist Doug Lubahn used similiar ideas on the latest Billy Squier album, **Signs of Life.**

Sometimes it's where you don't play that counts. That sixteenth, eighth or quarter note rest becomes as much a part of your riff as the very notes themselves. Needless to say, the idea has been around forever, but it takes an observant bassist who can spot it in a vocal line or guitar riff then turn it around and build a bass part to compliment.

A certain amount of musical tension is created by not always nailing the downbeat. Let's look at *All Night Long*. Doug is rockin' along with that eighth note pump, then BAM, the bridge hits and the whole rhythm section pauses for an eighth note rest. It's beyond funk, it's cool!

ALL NIGHT LONG / EYE ON YOU

Words and Music by
Billy Squier



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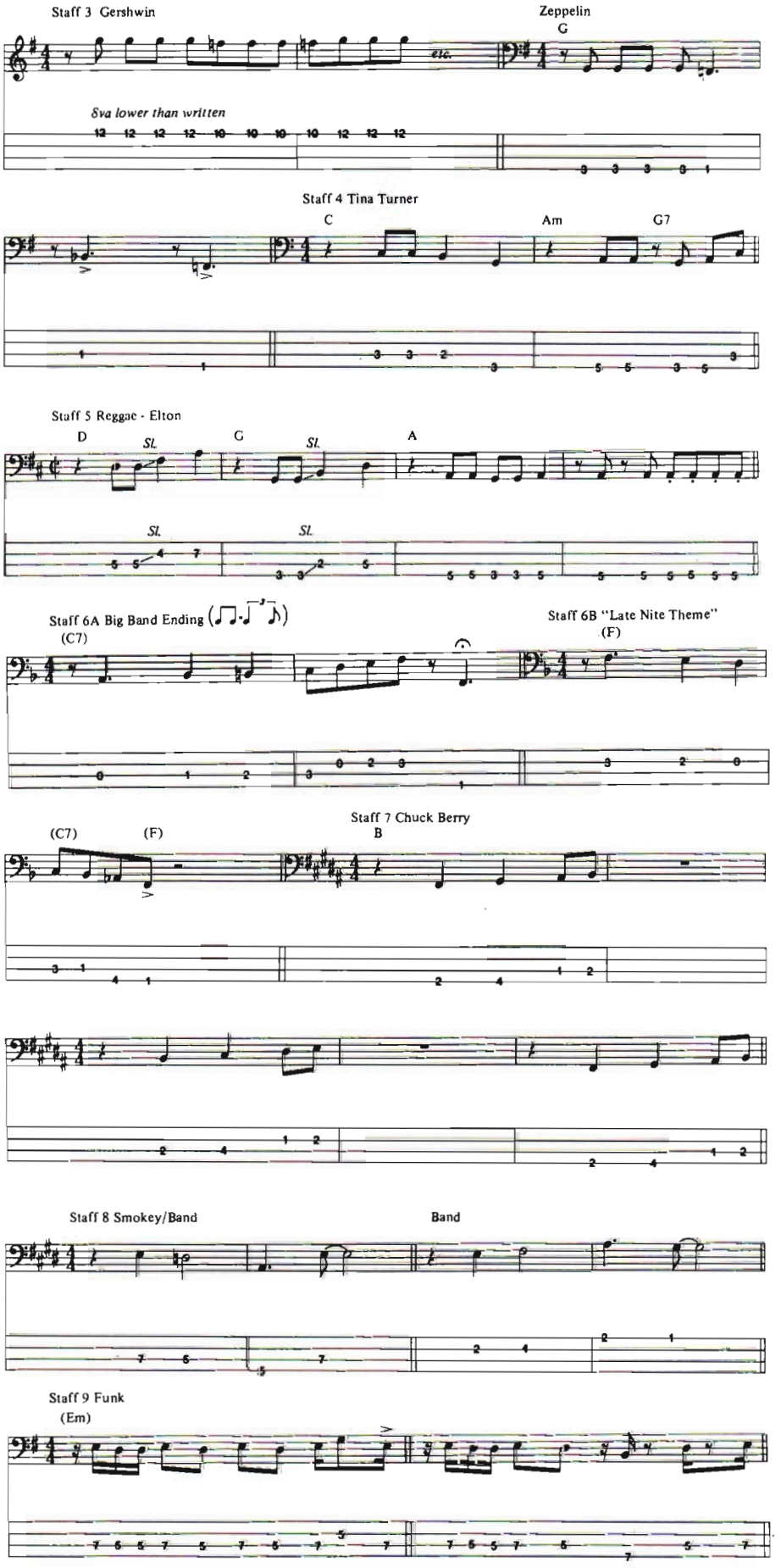

Most important of all, it's simple. The chorus has the same part played a bit more openly and Doug cuts the guitar figure in bar 4. See Staff 1.

Eye on You features a similar idea, once again using an eighth note rest on the downbeat (bar 2). I like Doug's tasteful melodic slides in bars 4 and 5 and how fresh the downbeats do sound when the rhythm section changes at the end of the chorus in bars 8 and 9. See staff 2.

Here are some examples of great rock 'n' roll bass lines, all of which have rests on the downbeat.

Everybody's heard of George Gershwin's immortal *Rhapsody in Blue*, but take this piece of Americana out of context, retain the eighth note rest and you have an instant John Paul Jones/Zeppelin riff. See staff 3.

My personal favorite last summer was Tina Turner's *What's Love Got to Do with It?* It's got a reggae feel with a quarter note rest. See staff 4.

How about reggae in cut time (= ¾ etc.) as in Elton John's remake of the Beatles *Lucy in the Sky with Diamonds*. See staff 5.

Early 50's rock 'n' roll owes a lot to the black and white swing and jump bands from the 30s and 40s. This typical big band ending really swings. See staff 6A.

Do you recognize a late night T.V. theme song here? See staff 6B.

Chuck Berry records weren't immune—dig the idea bassist Willie Dixon used on *Around and Around* (later copped by the Stones.) See staff 7.

Sometimes the whole band will cut a figure. Note the similarities between an early Smokey Robinson riff and the Band's *Chest Fever*. See staff 8.

Last but not least, a funky line using sixteenth note rests. It's reminiscent of a Tower of Power line or Jermaine Jackson's *Tell Me I'm Not Dreaming*.

You can spend a lifetime trying to master the technique end of bass playing. Sure we all would love to wake up one day with the dazzling chops of Geddy Lee, Jaco or Billy Sheehan. But it also takes a lifetime to master the subtle nuances great bassists have been using on records for decades. Less is more, says the cliche, but a great bassist knows the true meaning. ■

Tablature Explanation see pg. 94

Bass Line for DON'T STOP BELIEVIN'

As recorded by Journey

(From the album ESCAPE/Columbia 37408)

Words and Music by
Steve Perry, Neal Schon
and Jonathan Cain

Medium rock (♩ = 126)

E B C♯m A

E B G♯m A

A

Verse

E B C♯m A

E B G♯m A A

1. 2.

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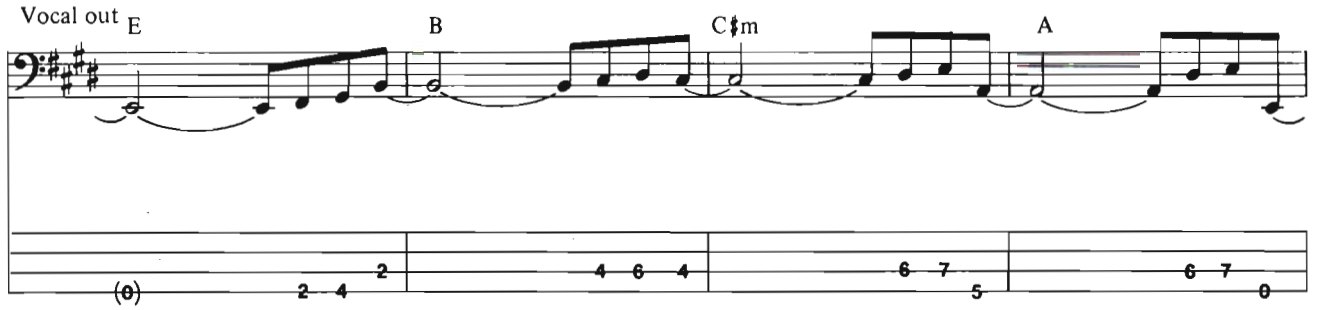
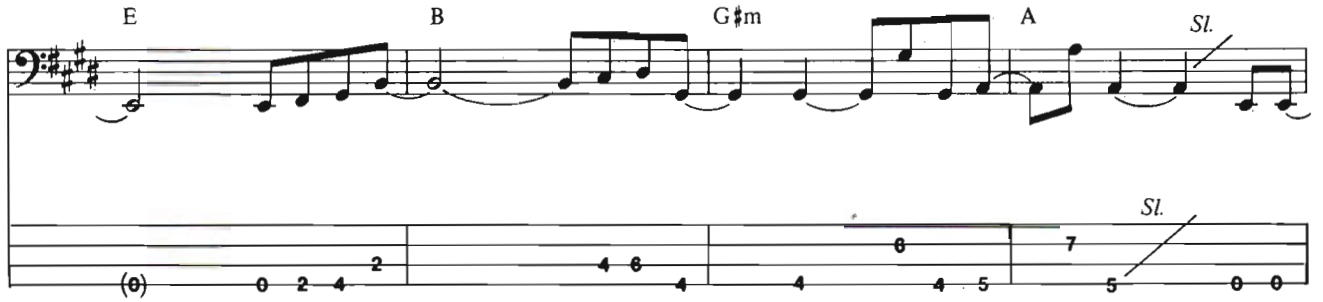
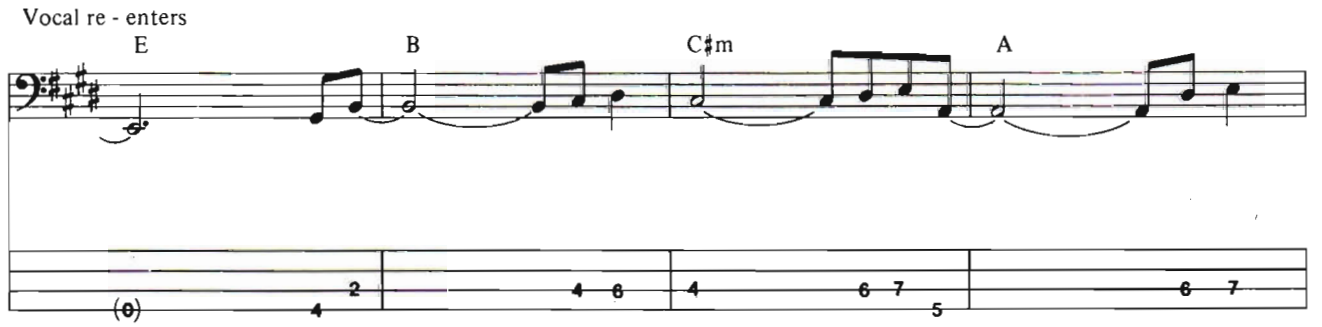
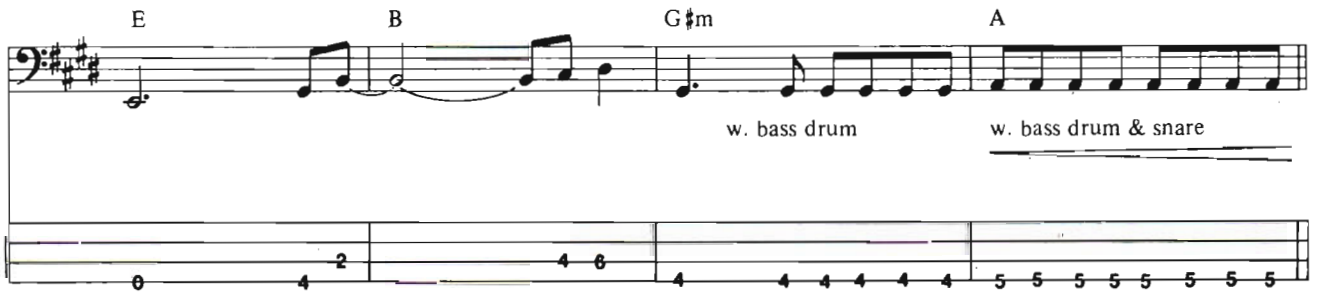
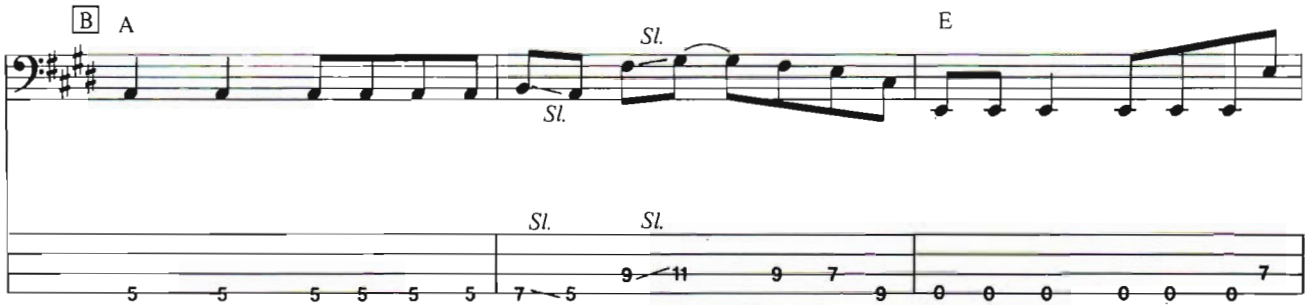
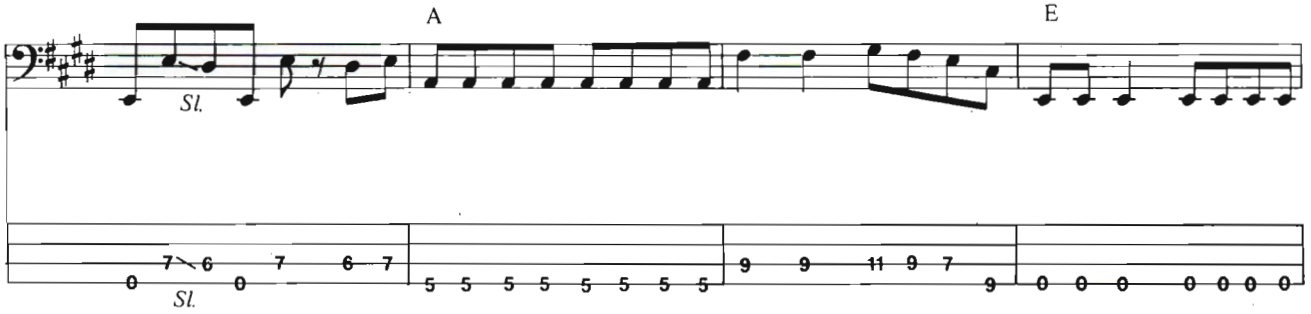

Vocal out
E
B
C♯m
A

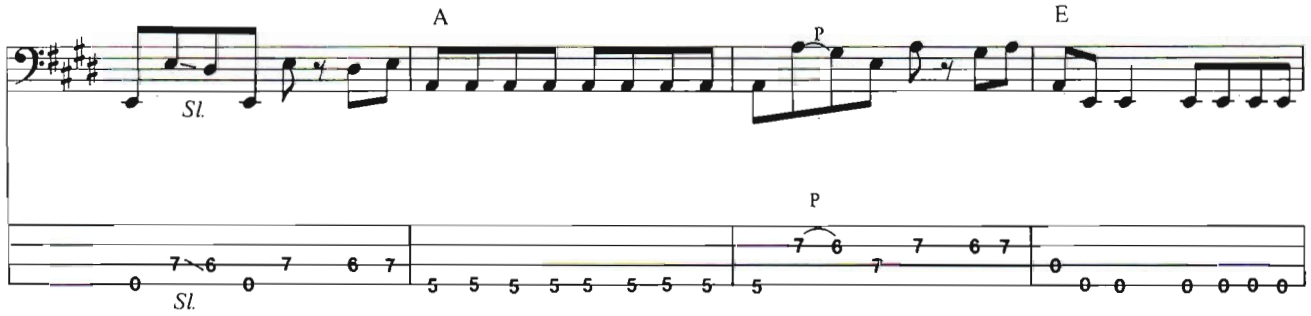

E
B
G♯m
A
Sl.
Sl.

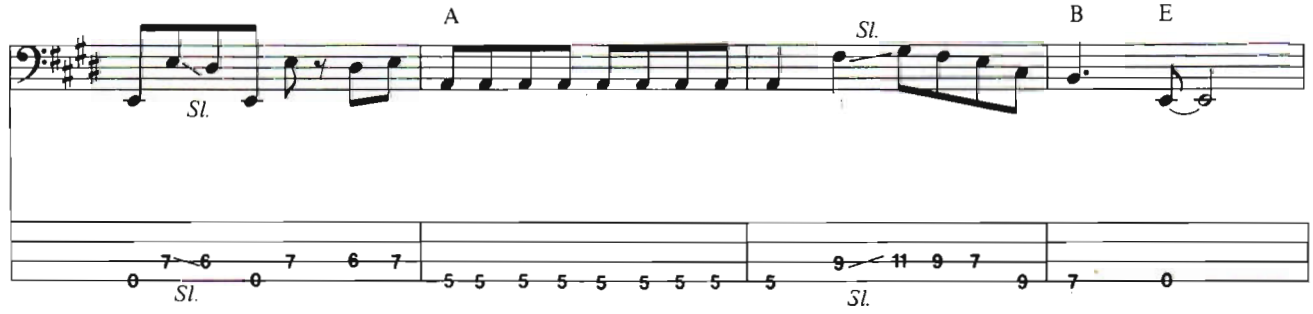

Vocal re - enters
E
B
C♯m
A

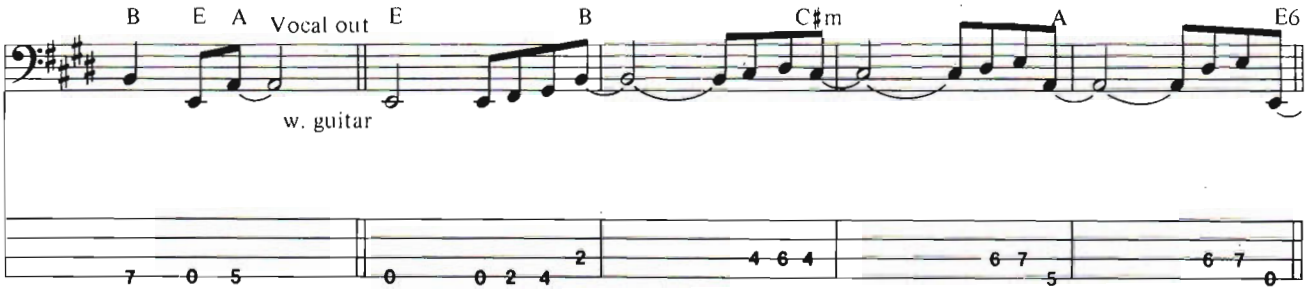

E
B
G♯m
A
w. bass drum
w. bass drum & snare

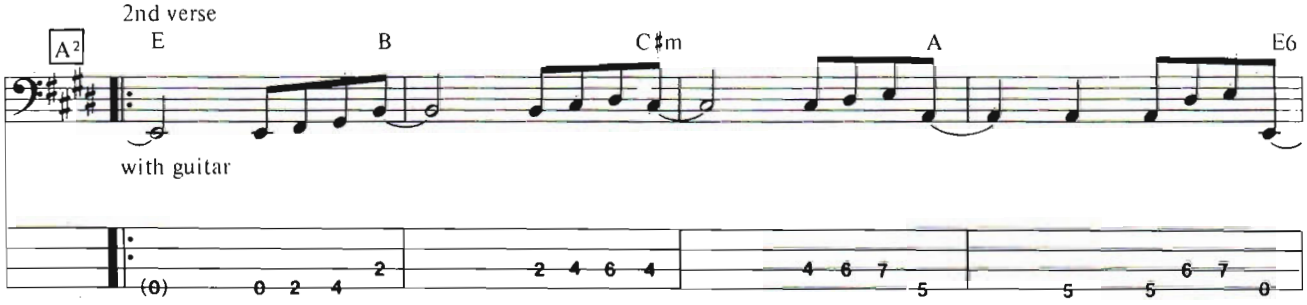

B
A
Sl.
Sl.
E
Sl.
Sl.

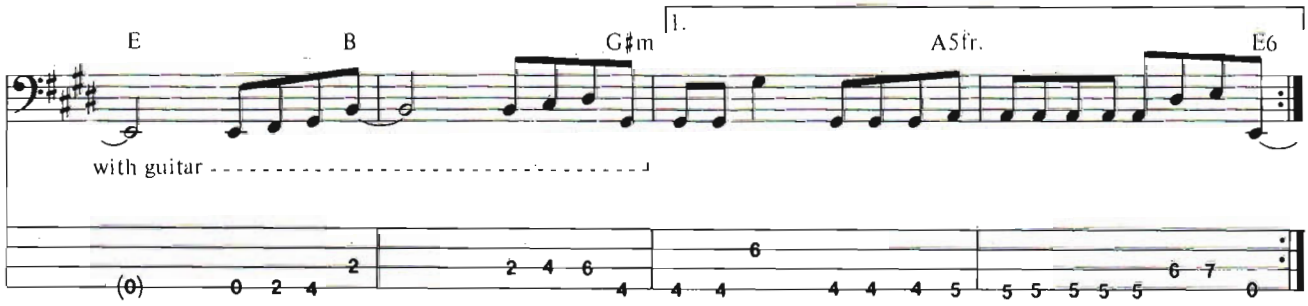

Sl.
A
E
Sl.

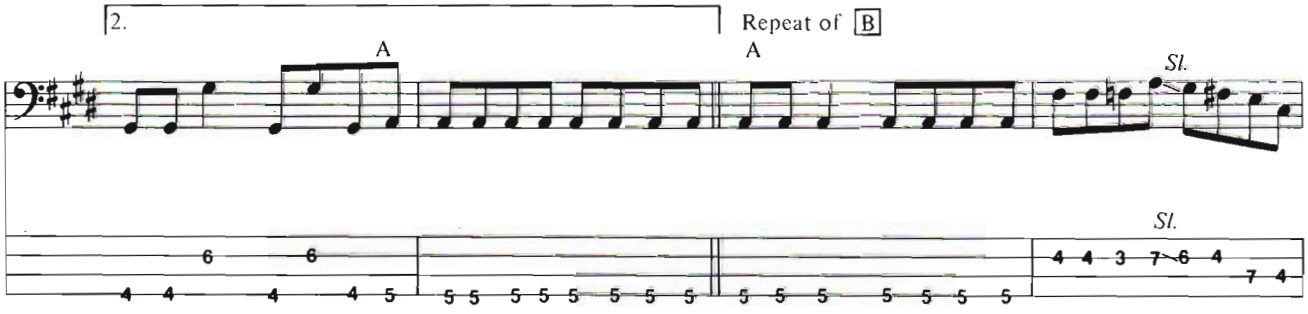

Sl.
A
P
E
P
Sl.

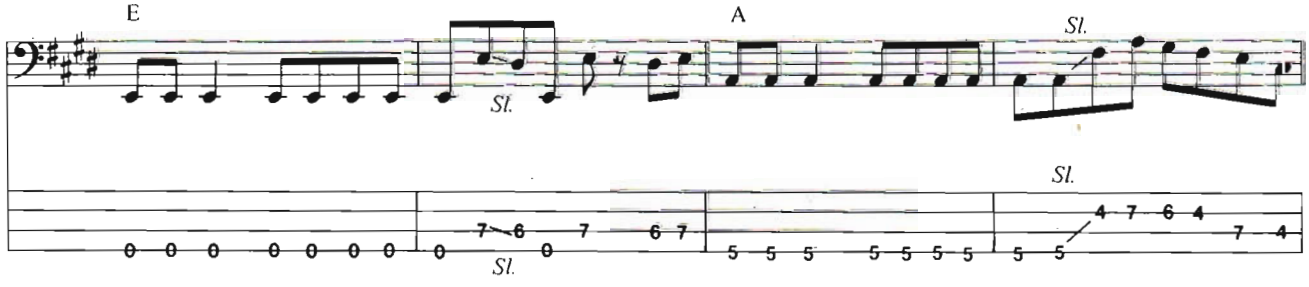

Sl.
A
Sl.
B
E
Sl.
Sl.

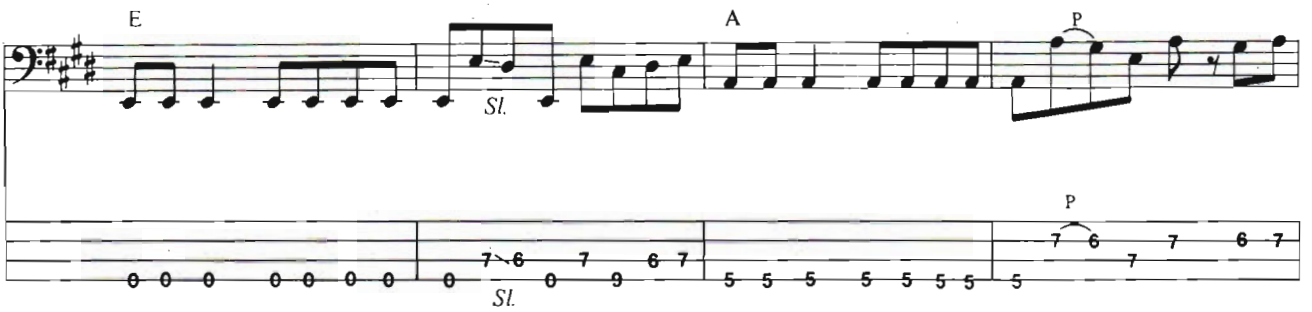

B E A Vocal out E B C♯m A E6
w. guitar

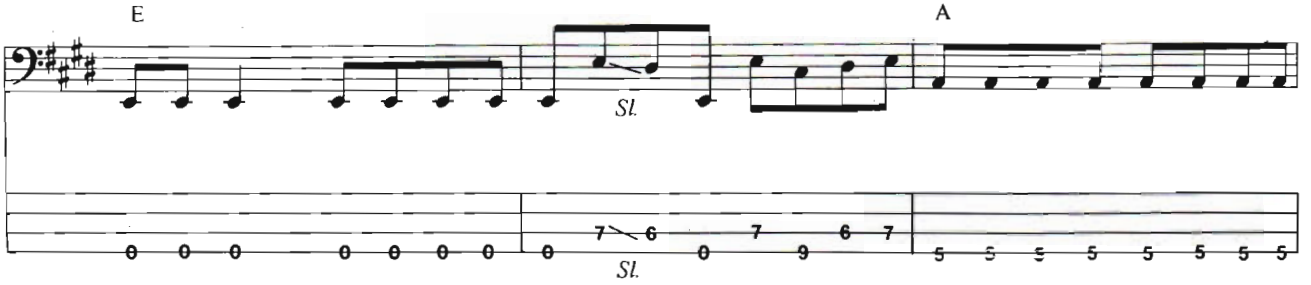

2nd verse
A2
E B C♯m A E6
with guitar

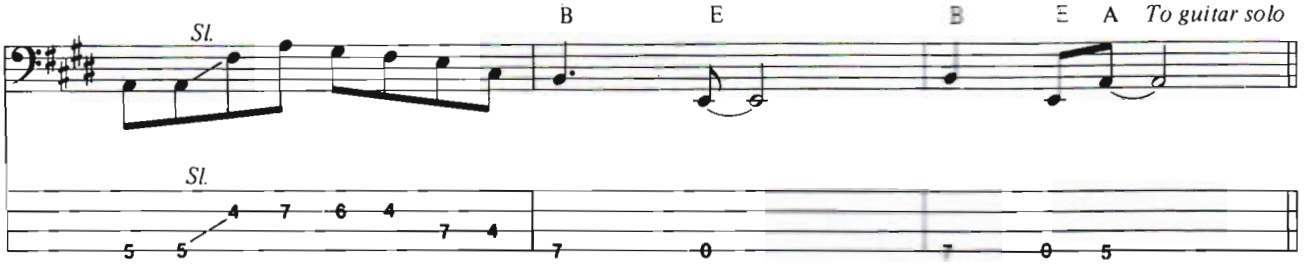

E B G♯m 1. A5fr. E6
with guitar

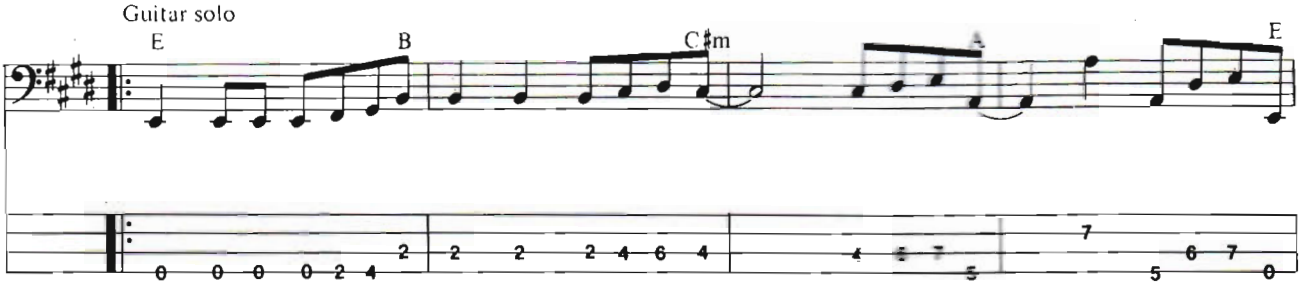

2.
A
Repeat of B
A
Sl.
Sl.

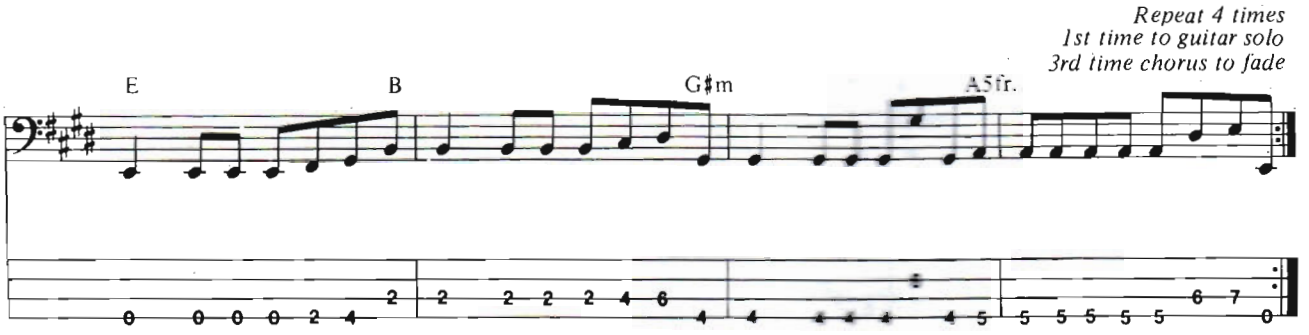

E
Sl.
A
Sl.
Sl.
Sl.


E
A
P
Sl.

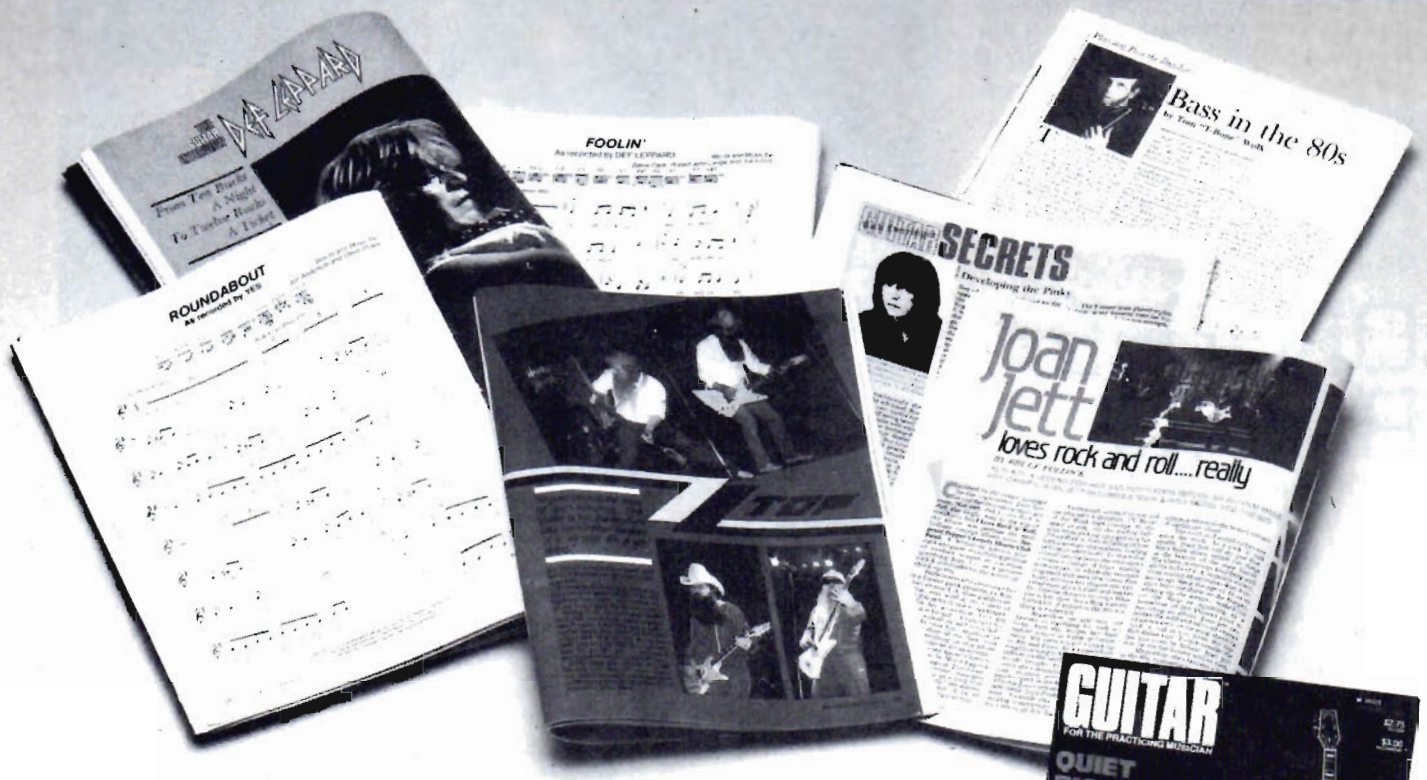

E
A
Sl.


Sl.
B
E
B
E
A
To guitar solo


Guitar solo
E
B
C♯m
A
E


Repeat 4 times
1st time to guitar solo
3rd time chorus to fade
E
B
G♯m
A5fr.

Guitar gives you all this . . .



in this.

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Not the first Long Island band to leave their native turf for the cloudy shores of England, but probably the first with pompadours since the heyday of grease back in '58, Brian Setzer and his musical gang, the Stray Cats, have found fame and fortune playing the same rockabilly riffs their parents moved and grooved to in the shadow of the Bandstand. With *Stray Cat Strut* and *Sexy and Seventeen* among their MTV-certified goodies, they've managed to bring the 50s into the 80s without missing so much as a Lindy in the process. Excuse us now as we listen in on Brian Setzer On the Radio.

ON THE RADIO

BRIAN SETZER OF THE STRAY CATS

Interview by Dan Neer

Dan Neer is the host of the nationally syndicated radio program Retrorock.

What grabbed me into rockabilly was when I heard *Be Bop a Lula* on a jukebox in Max's Kansas City when I was 17. My folks had some records and I realized that all the Beatles and Stones songs I liked were covers of rockabilly classics. Songs like *Honey Don't* or *Roll over Beethoven, King Bee, You Can't Catch Me* and *Come On* all were things I really dug. So when I first heard Gene Vincent singing *Be Bop a Lula* I went home and asked my friends if they'd ever heard of him. They said no. Even my parents hadn't heard of him. But it just grabbed me by the gut.

I had a band called the Pharoahs that would play downtown. It was a new wave band and I just played guitar. We would always end with a cover by Chuck Berry or Gene Vincent that I would sing. The people would go crazy and they would sit there through the whole set waiting for me to sing that song.

The Blue Caps came down to see us in Virginia. Gene Vincent's original drummer, Harold, gave us some of their original clothes. Eddie Cochran's ex-fiance sent us some stuff of Eddie's. Carl Perkins and Johnny Burnette are really proud of us. When we were down in Virginia we jammed with James Burton. What a great guitarist. He used to play guitar with Elvis and Ricky Nelson. You know, all the critics can say whatever they please, but when these guys give you their stamp of approval, that's the most important thing; that does something for you.

ORIGINS

In the clubs in Manhattan they won't put you on more than once a month, so we would just change our name. We would be the Tom Cats, the Dead Cats, the Bobcats. We started the band when we were 17 and modeled ourselves after Buddy Holly & the Crickets. At first we thought it was crazy, 'cause we were the only cats dressing up in rockabilly clothes in Long Island redneck bars. Those people must have thought we were nuts. We thought we were nuts too, at first. But we just played and never thought about being successful. People always liked us and we just continued. All types of people liked us—that's what we proved when we opened for the Stones and Willie Nelson and they loved us at both shows. That was a highlight of my career.

Seriously, I'd like to have a hit on the country charts and on the pop charts, 'cause after that Willie Nelson show they started playing us on country stations. If Michael Jackson can have a hit on R'n'B and pop radio, we'd love to have a single on the country and pop radio.

ENGLAND

We met a bartender who was English. They would have called him a Teddy Boy in England—that's like a greaser in America. This guy said to us, 'If you guys ever went to England they would love you, because they love the real thing. You're Americans doing rockabilly and they would dig it.' Thinking about getting a record deal was out of the question, so we thought, let's have an adventure. We sold everything we owned, Jimmy's '66 Pontiac, my guitar and amp and our small p.a. We bought a seat for the string bass because they wouldn't take it in the luggage room, and we went just like that.

In London we met Dave Edmunds backstage at the Lyceum

Continued on page 86

TIM FARRISS KIRK PENGILLY MICHAEL HUTCHENCE ANDREW FARRISS JON FARRISS GARRY GARY BEERS

ON THE CIRCUIT:

Kirk Pengilly & Tim Farriss of INXS

Interview by Peter Gordon

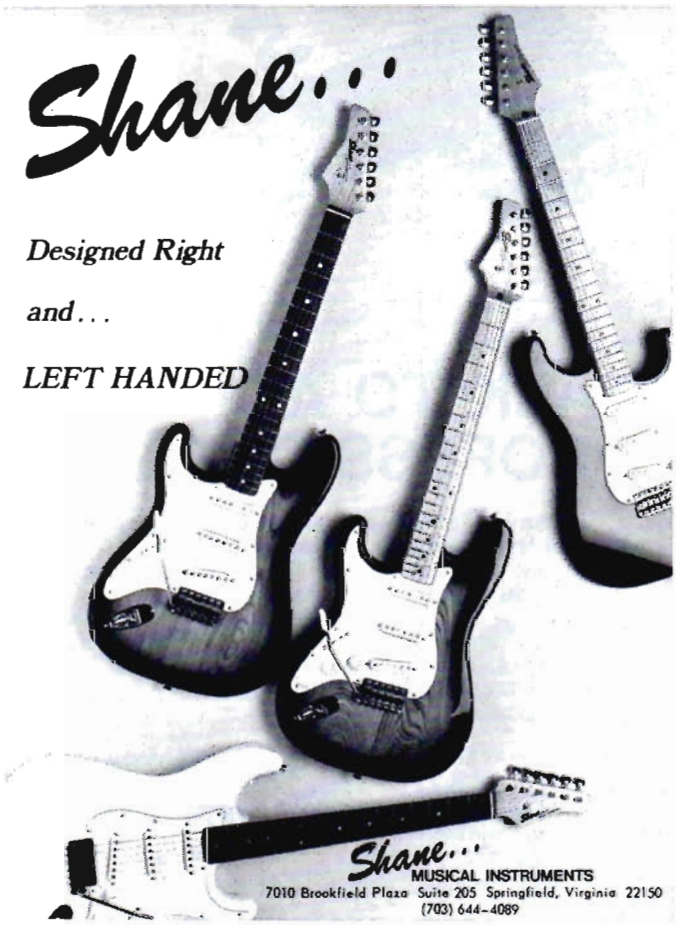
In an age when Men at Work are considered an outrageous Australian band, INXS must be thought of as off the map entirely. Actually, they are more at home on the record charts, with four albums behind them and a lot of touring miles etched into their shoes. Flush from the release of their latest Lp, **The Swing,** we caught up with guitarist & sax player, Kirk Pengilly, and guitarist Tim Farriss On the Circuit.

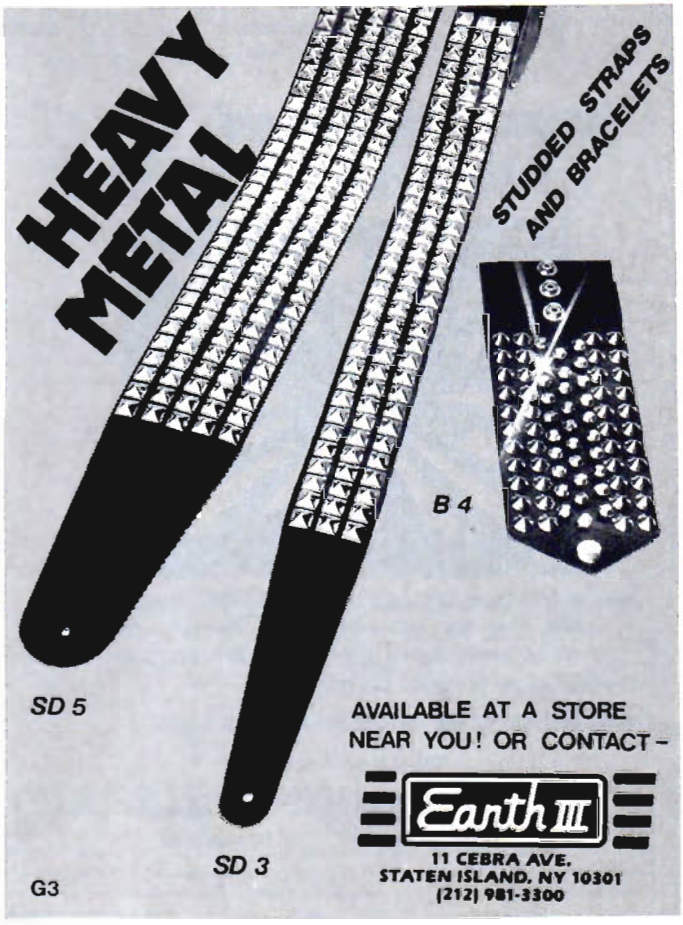
TIM: For a long time bands from Australia didn't even look outside of Australia. Getting to the top was just getting to the top of the Australian band situation. Those who did think about going overseas—this is back in the late 70s—mixed their records to sound like traditional American rock bands. They would bring the guitars up; they would try to act like they were born in California—like Air Supply and Little River Band. Everyone thought we were an Australian band like that, because if you wanted to be a success in America, that's what you had to do. It's all different now. Now it's wide open. But because of that thing where you'd have to change something in the mix to sound like traditional American rock 'n' roll, most of our peers looked toward going to England instead. It wasn't that credible to go to America. But that's really changed dramatically; there's no need for compromise now.

GUITAR

TIM: You never hear anybody in Australia calling themselves a lead guitarist. That's just a term. It's just a

Continued from page 86





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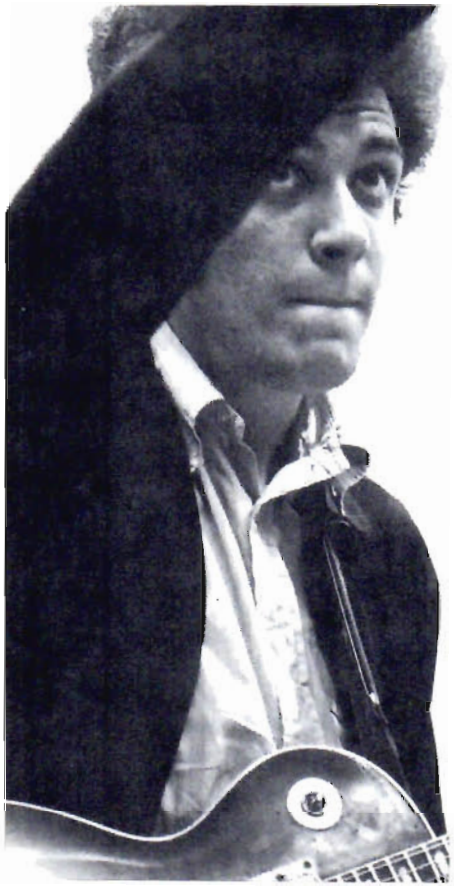

IN THE LISTENING ROOM

Musical selections by John Stix

MICHAEL BLOOMFIELD

Guitarist Michael Bloomfield had been to the top and back, and still remained true to blues. Historically, he emerged with the Paul Butterfield Blues Band and pioneered their classic **East/West** album. He went on to back Dylan's first electric excursion on wax, **Highway 61 Revisited.** He co-founded the Electric Flag, a pre-BST, Chicago "Jazz Rock" band, and participated in two Super Session albums with Al Kooper. At the time of his death in February of '81, Bloomfield was recording for the Takoma label. He said his preference had been for freedom of choice over distribution. A vibrant talker who was not afraid to lay his cards on the table, Bloomfield proved to be a demanding critic In the Listening Room.

1. *I'm a Fool* from **Mr. 335 Live in Japan,** by Larry Carlton/Warner Bros. P-10643W

MIKE: It's good. It's an unaffected singer. Sounds a little like Dr. John. The instrumentation was sparse, but not too sparse. The guitar sounds like me. It's real good. Who is this?

GUITAR: Larry Carlton.

MIKE: That was Larry! Doesn't sound like Larry's playing. If you listen to a lot of his playing, he uses the volume pedal a lot. Sometimes I find his most interesting playing is on a TV soundtrack.

2. *De Rabbit* from **Gingseng Woman,** by Eric Gale/Columbia PC34421

Continued on page 86

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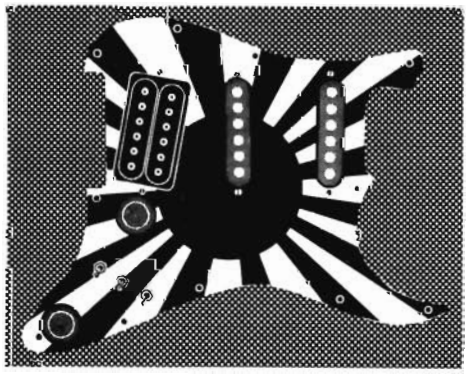

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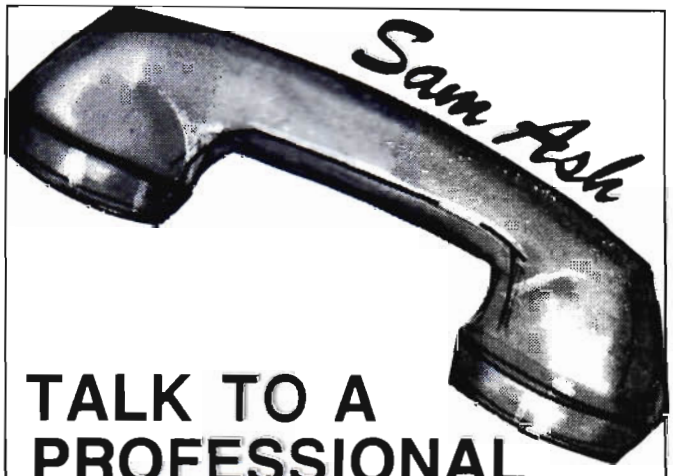

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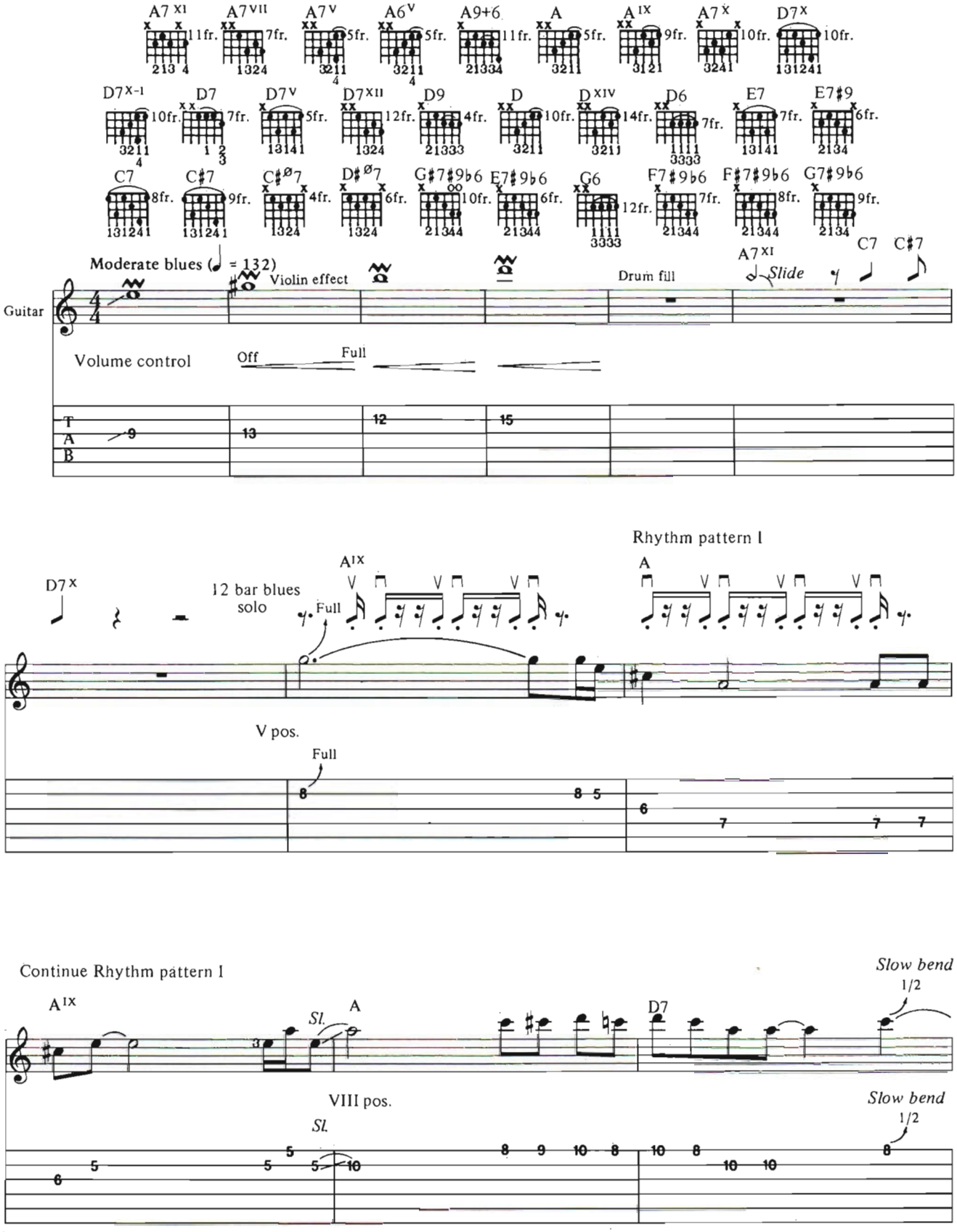
Tablature Explanation see pg. 94

THE KILLING FLOOR

As recorded by The Electric Flag

(From the album A LONG TIME COMIN'/Columbia 9597)

Words and Music by Chester Burnett



* See performance notes

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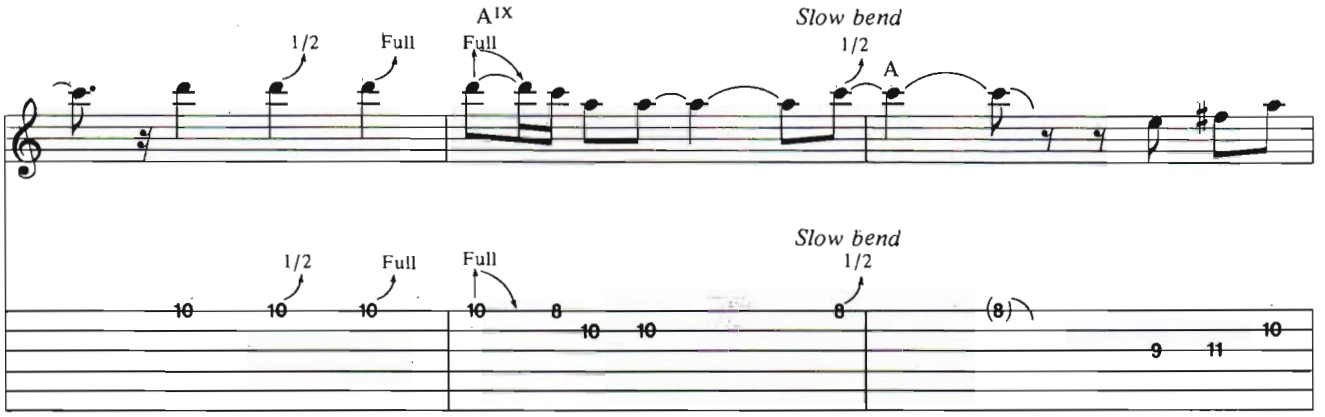
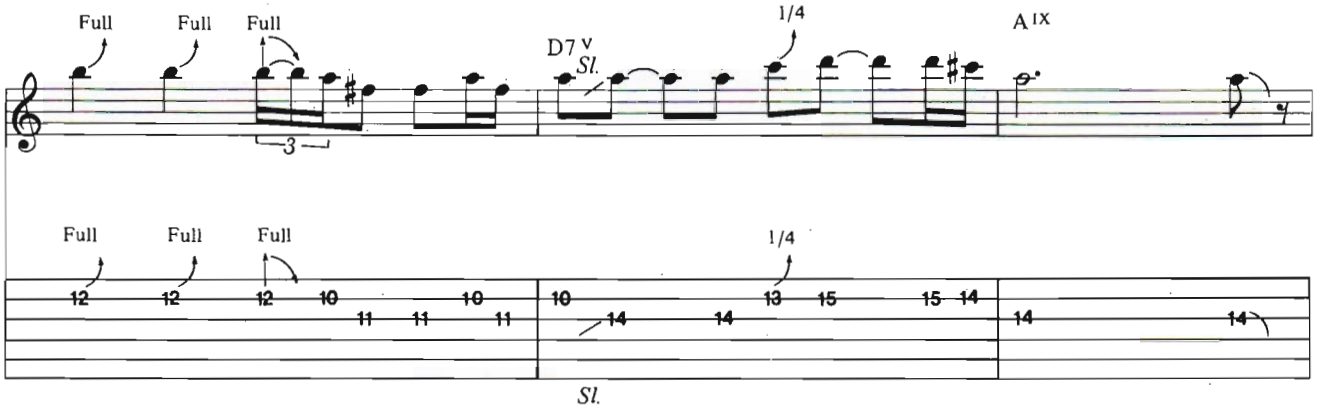
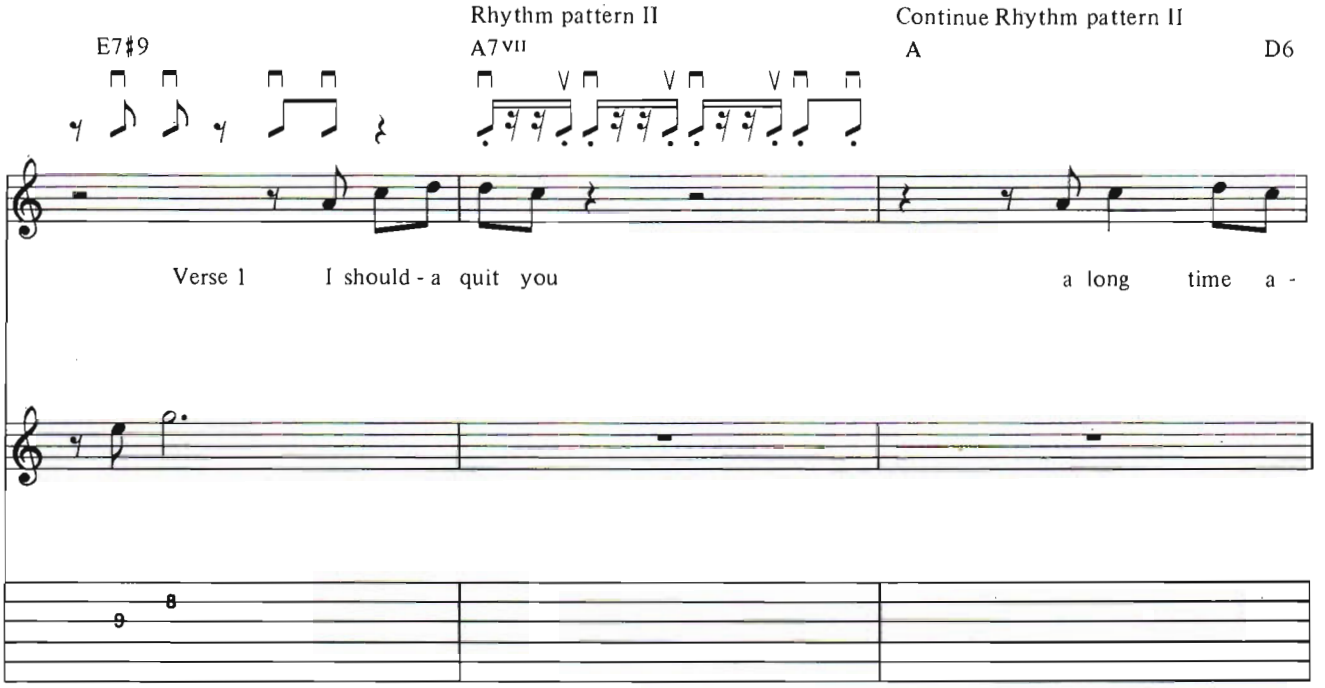
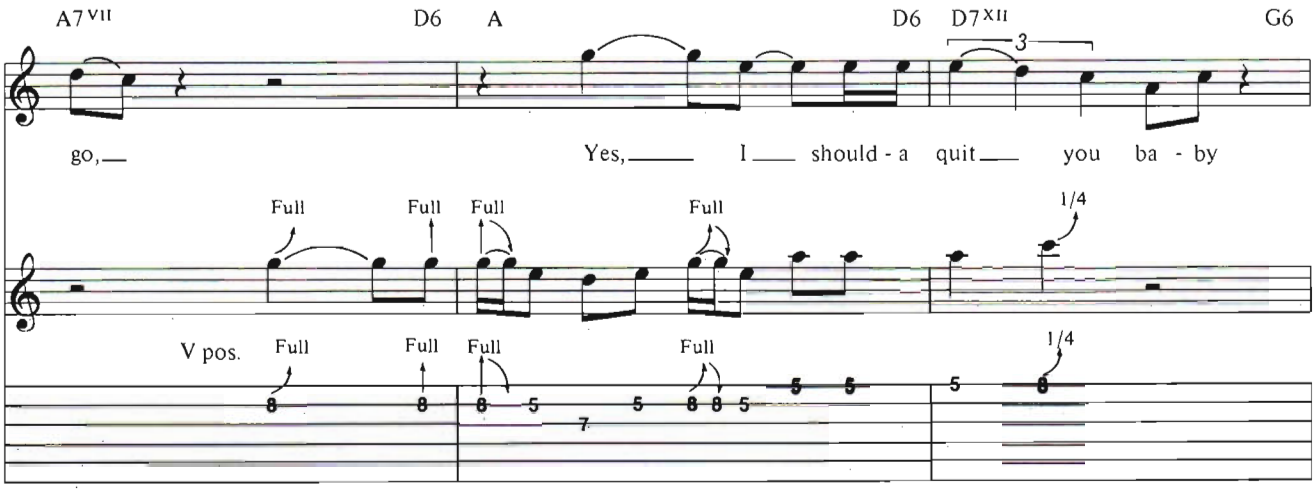
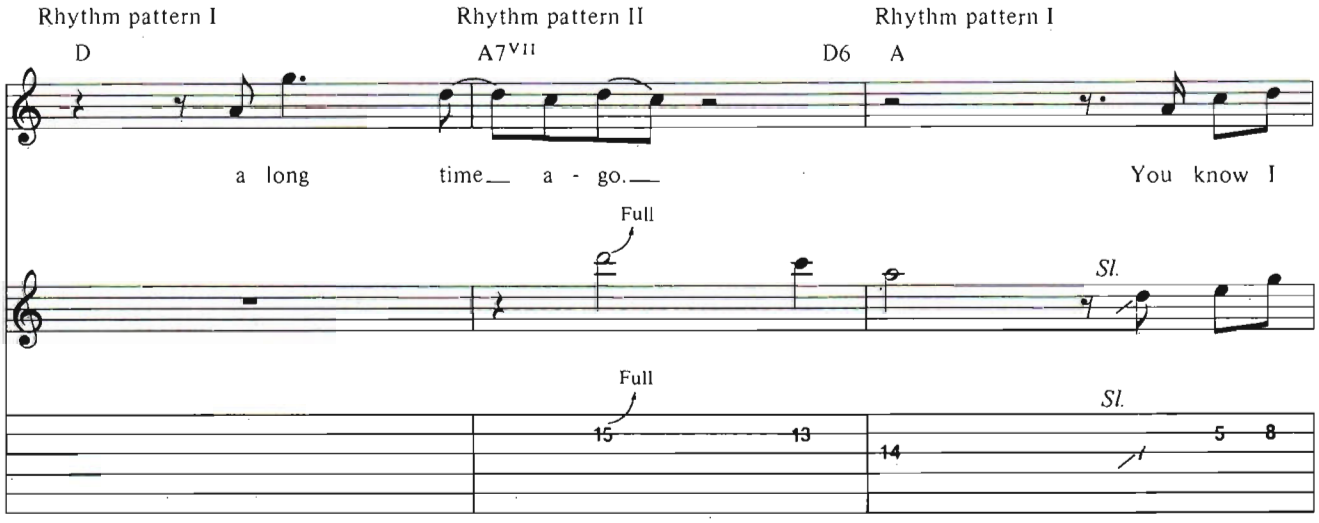
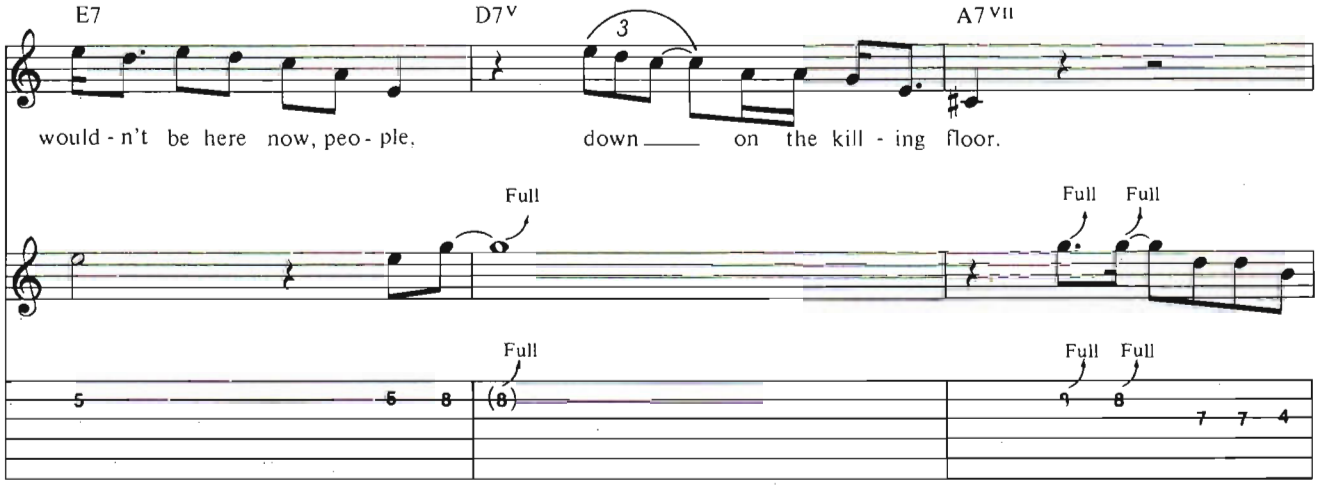

A IX
1/2
Full
Full
Slow bend
1/2
A
1/2
Full
Full
Slow bend
1/2

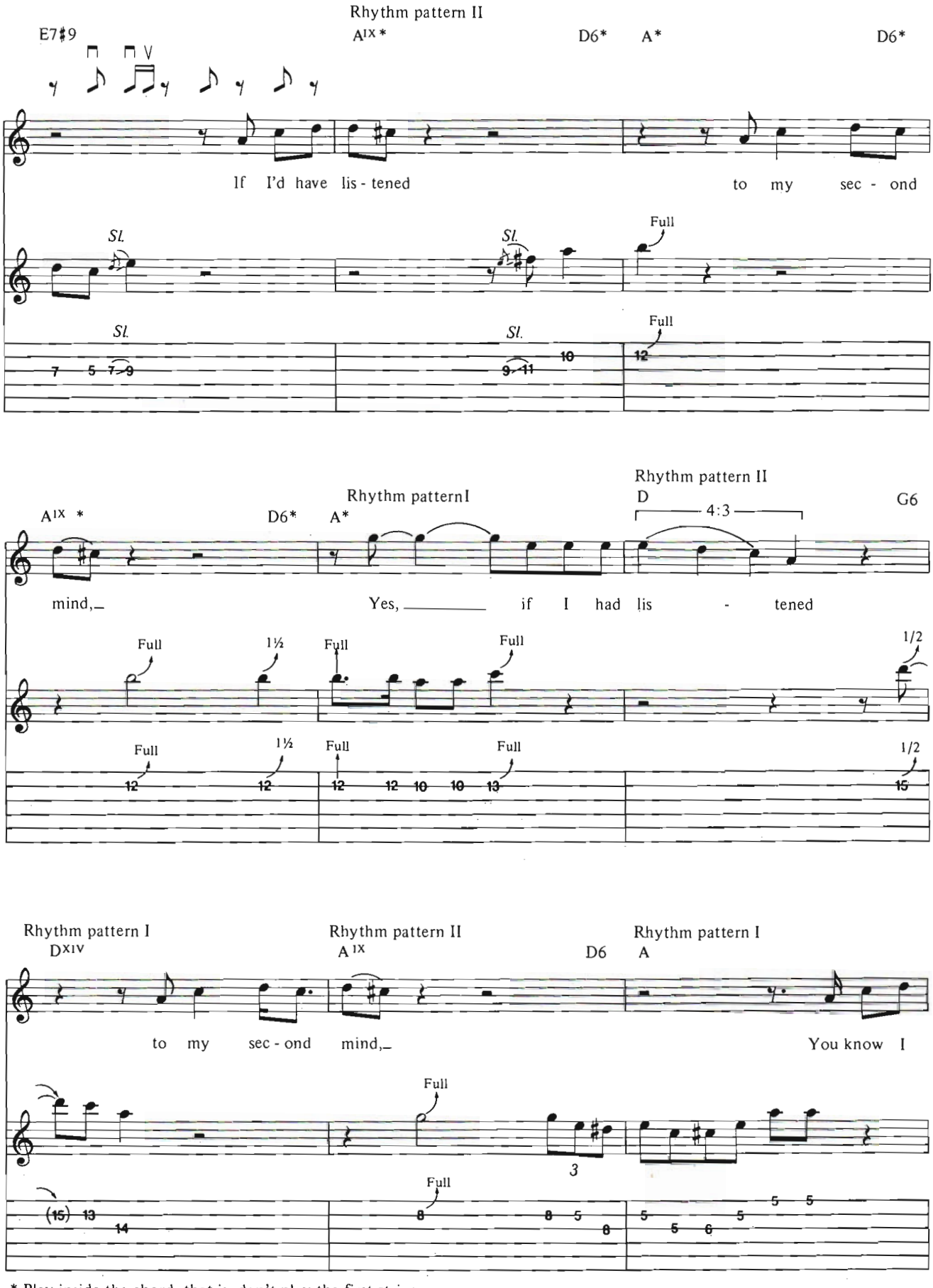

Full
Full
Full
D7 V
Sl.
1/4
A IX
Full
Full
Full
1/4
Sl.


Rhythm pattern II
Continue Rhythm pattern II
E7♯9
A7 VII
A
D6
Verse 1
I should - a quit you
a long time a -

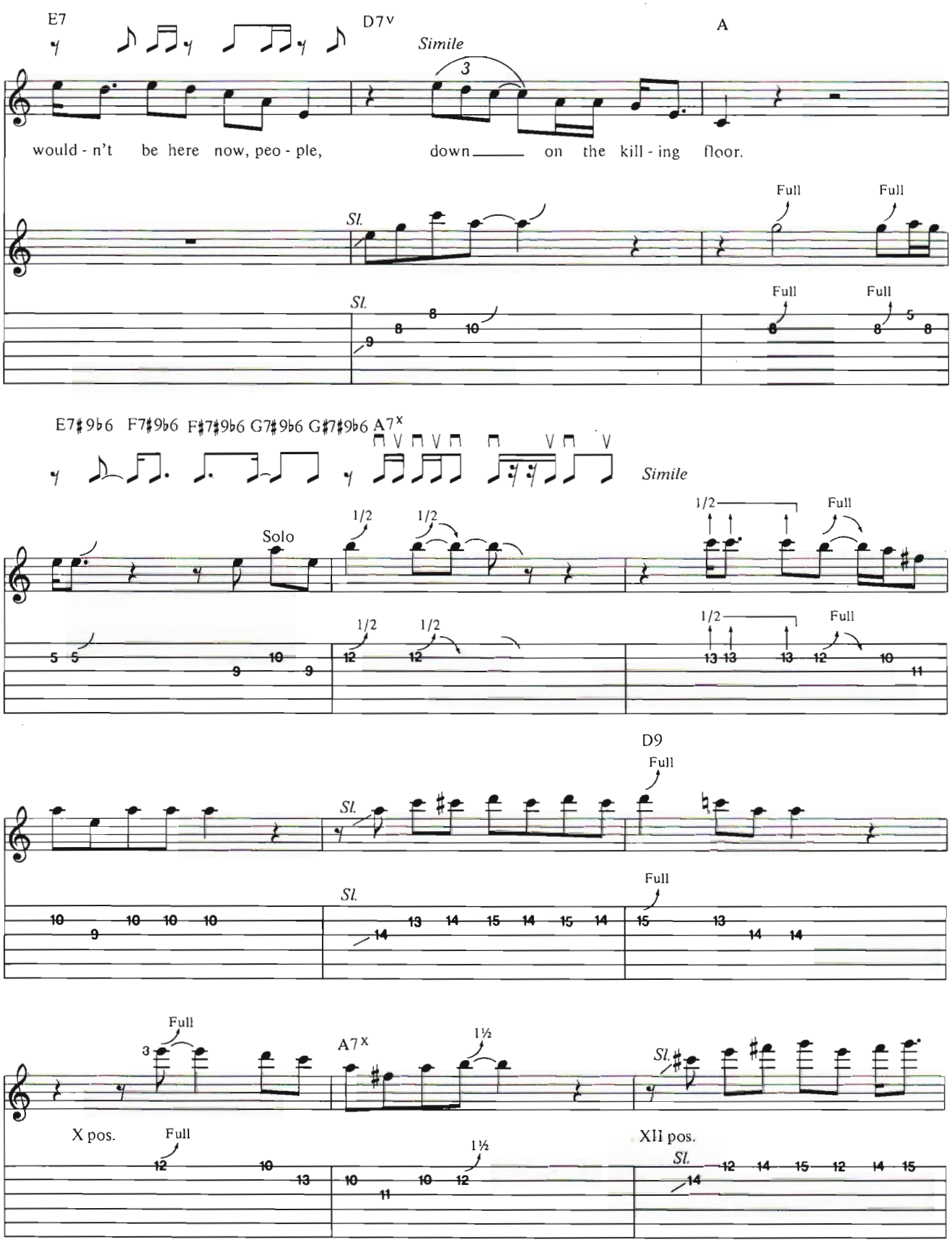

A7 VII
D6
A
D6
D7 XII
G6
go,
Yes,
I
should - a
quit
you
ba - by
Full
Full
Full
Full
1/4
V pos.
Full
Full
Full
Full
1/4

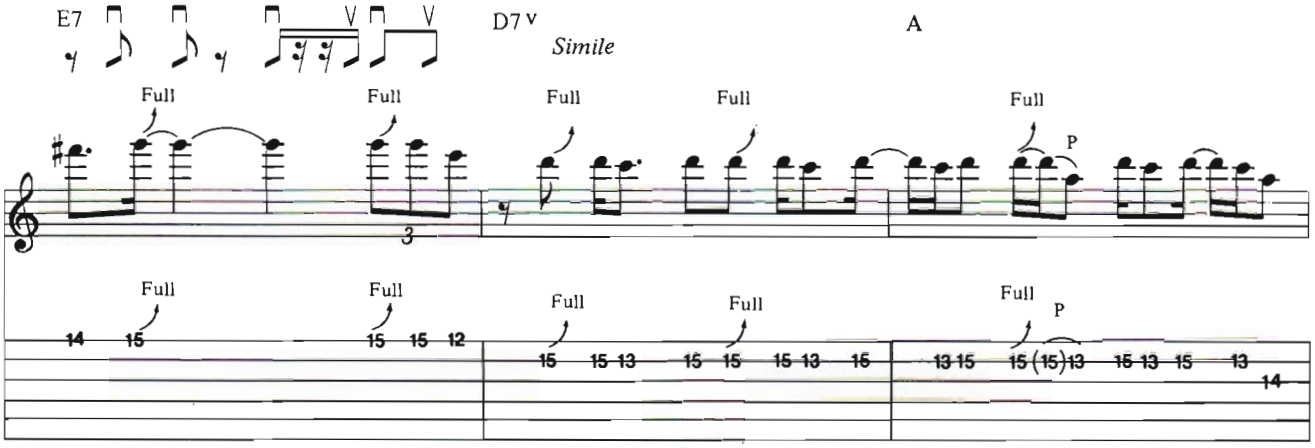

Rhythm pattern I
Rhythm pattern II
Rhythm pattern I
D
A7 VII
D6
A
a long
time
a - go.
You know I
Full
Sl.
Full
Sl.

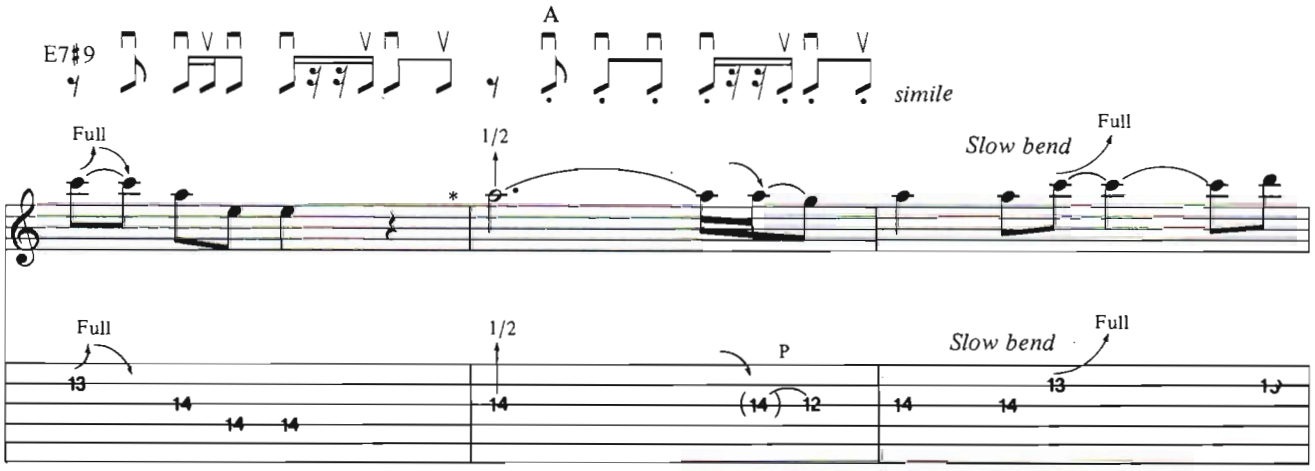

E7
D7 V
A7 VII
would - n't be here now, peo - ple.
down
on the kill - ing floor.
Full
Full
Full
Full
Full
Full

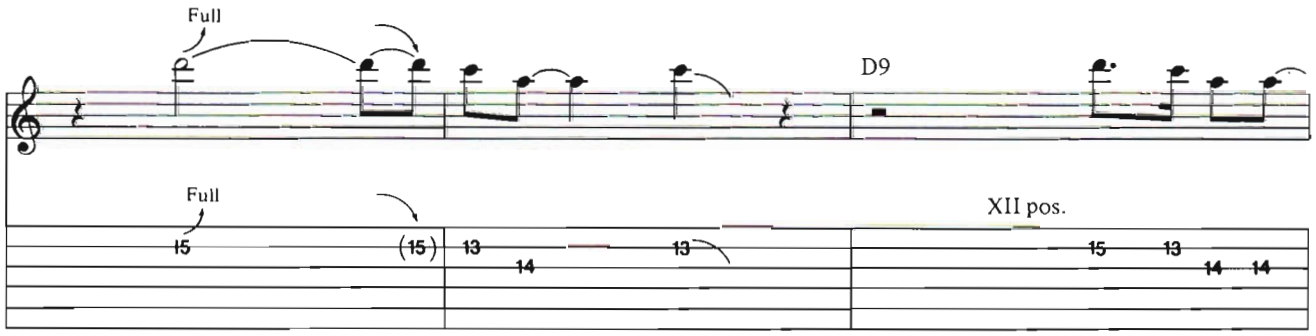


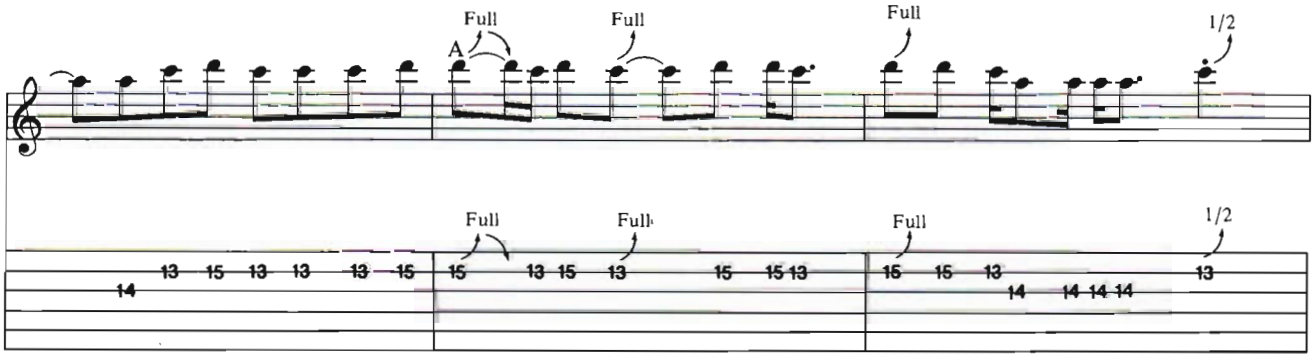
* Play inside the chord, that is, don't play the first string.


E7
D7v
A
Simile
would - n't be here now, peo - ple, down on the kill - ing floor.
Sl.
Full
E7♯9♭6 F7♯9♭6 F♯7♯9♭6 G7♯9♭6 G♯7♯9♭6 A7x
Solo
1/2
D9
A7x
X pos.
XII pos.

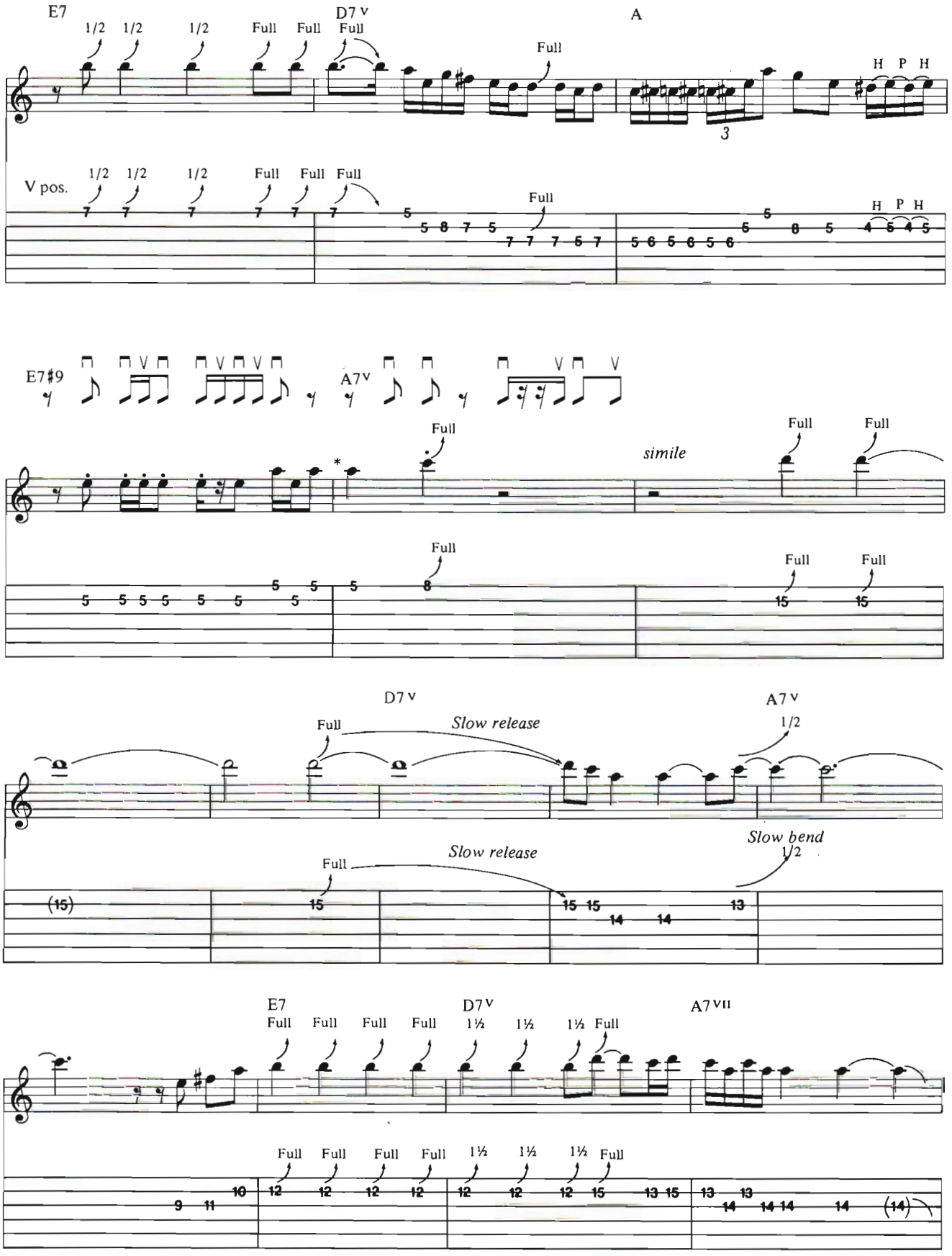




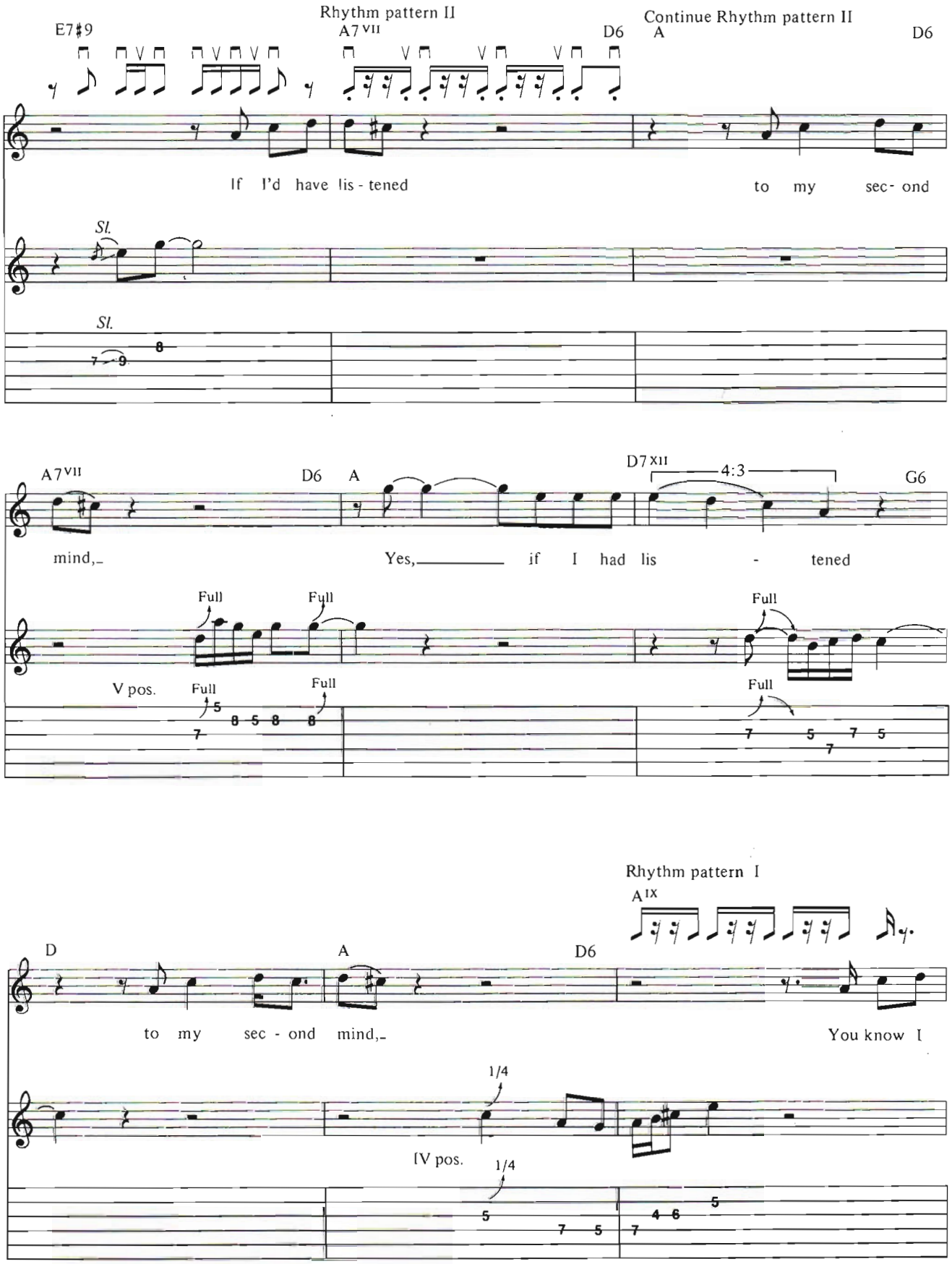


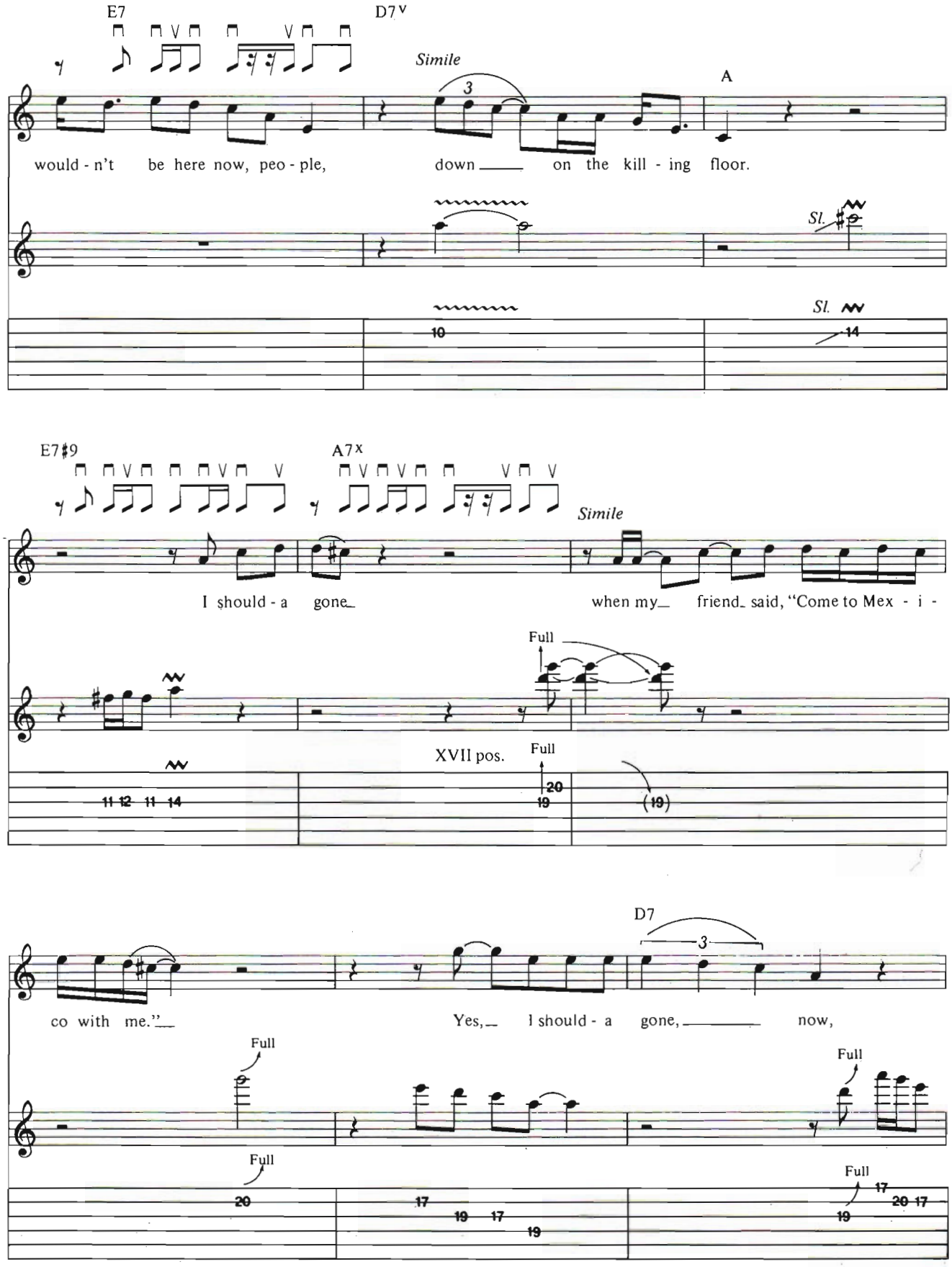


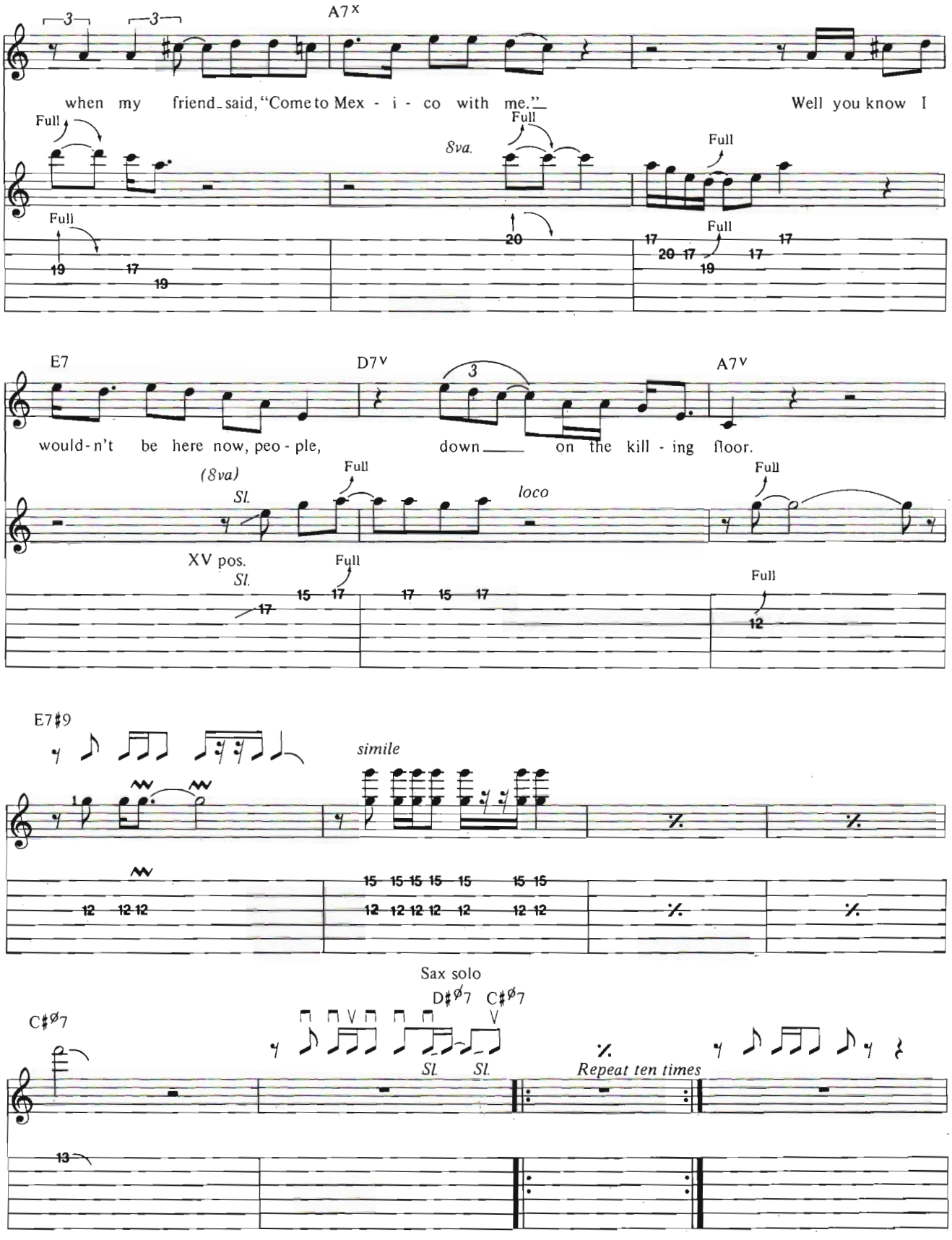
* End of 12 - bar phrase

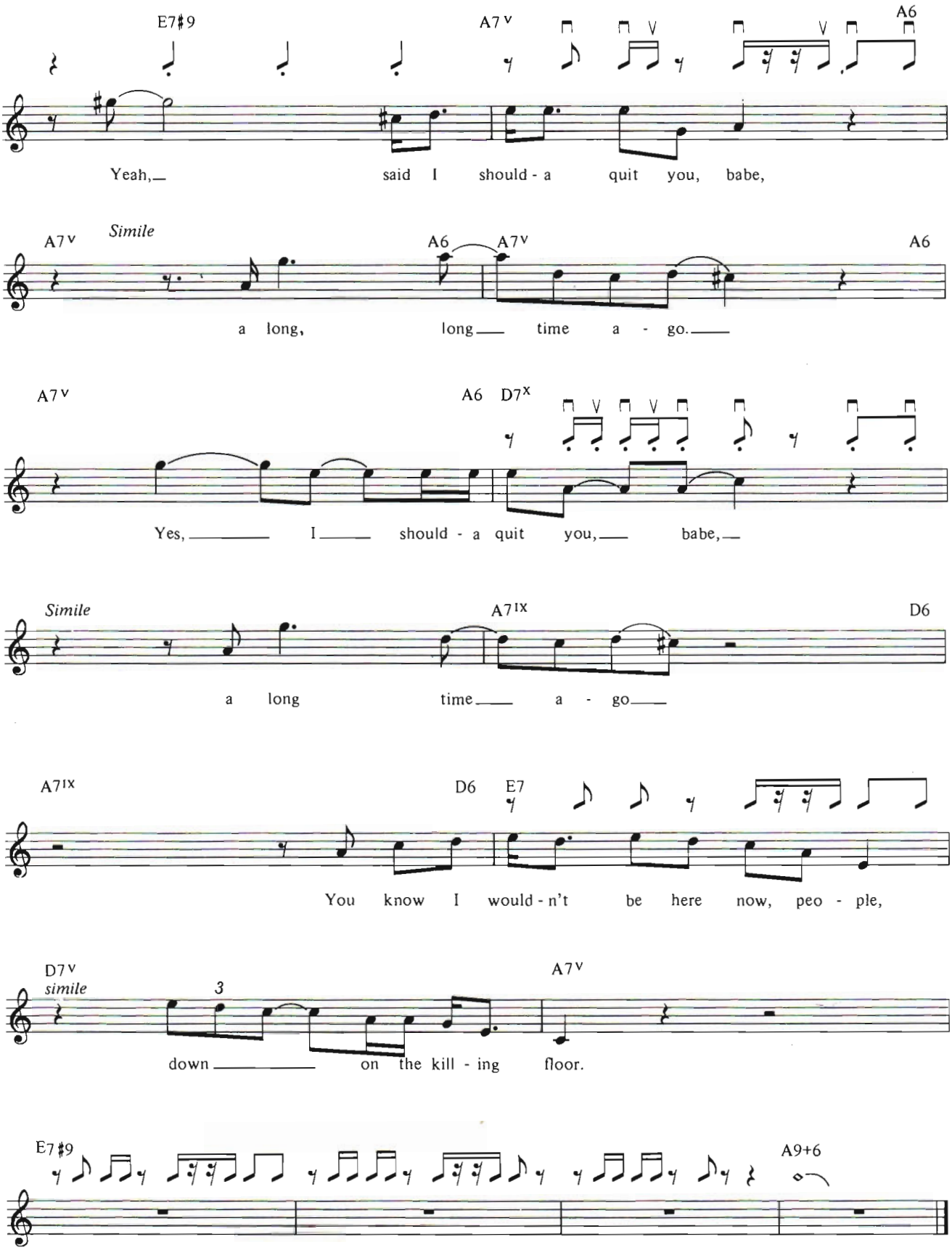


* End 12 - bar phrase


Rhythm pattern II
E7♯9
A7 VII
D6
Continue Rhythm pattern II
A
D6
If I'd have lis - tened
to my sec - ond
Sl.
Sl.
A7 VII
D6
A
D7 XII
4:3
G6
mind,
Yes,
if I had lis - tened
Full
Full
Full
V pos.
Full
Full
Full
Rhythm pattern I
A IX
D
A
D6
to my sec - ond mind,
You know I
1/4
IV pos.
1/4


E7
D7
Simile
A
would - n't be here now, peo - ple, down on the kill - ing floor.
Sl.
Sl.
E7♯9
A7
Simile
I should - a gone when my friend said, "Come to Mex - i -
Full
XVII pos.
Full
co with me." Yes, I should - a gone, now,
D7
Full
Full
Full
Full


A7x
when my friend said, "Come to Mex - i - co with me."
Well you know I
Full
8va.
E7
D7v
A7v
would-n't be here now, peo - ple,
down on the kill - ing floor.
(8va)
Sl.
loco
XV pos.
E7#9
simile
Sax solo
D#ø7
C#ø7
Repeat ten times


E7#9
A7 v
A6
Yeah, said I should - a quit you, babe,
A7 v
Simile
A6
A7 v
A6
a long, long time a - go.
A7 v
A6 D7 x
Yes, I should - a quit you, babe,
Simile
A7 IX
D6
a long time a - go
A7 IX
D6 E7
You know I would - n't be here now, peo - ple,
D7 v
simile
3
A7 v
down on the kill - ing floor.
E7#9
A9+6

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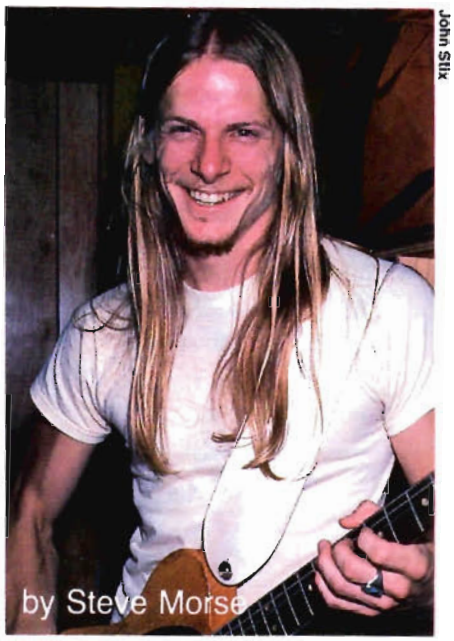

John Stix

Jamming part 1

Here are some things to keep in mind whether you're jamming for fun or performance. The easiest thing to do is find some common ground in a song with an easy format that allows you to put solos in. When I jammed with Steve Howe we did *Freeway Jam*, by Jeff Beck. It was an easy progression with a little variation and a lot of holes in it. I prefer to do an instrumental like that with a melody instead of just a straight blues progression. Don't avoid playing the blues, but don't just play a slow blues that starts with a solo and goes until people leave the room ten minutes later. Go back to the old time rock classics. Any Chuck Berry tune is good if you have vocals. For instrumentals I like *Red Baron*, by Billy Cobham or the Beck/Hammer tune *Blue Wind*. *Little Wing* is great to jam on. It's got a repetitive chord progression that moves fairly slowly. It's always good to start with a tune that everyone's heard of. *All Along the Watchtower* is a great one because it's so easy to latch onto. *Moby Dick*, by Led Zeppelin is a good song to jam on because of the same reason. *In Memory of Elizabeth Reed* is a standard jam tune down south. The solo section is all Am to D. These songs are all good to do because even if a person doesn't know the song, there are solo sections that are very easy to play over.

One rule of the road is deciding who is going to solo first. That eliminates the kind of confusion that happens at a four way stop sign. Most people are prepared to yield and nobody goes because they're waiting for the other guy. So the first thing to do once you've decided on a song is to figure out who is going to play when and if there's going to be any interactive playing. If you're just jamming in a room somewhere, try and remember the philosophy that the best conversationalist is the one who talks the least. For most people when it seems they're playing rhythm all the time they're actually playing about 50/50 with leads. Don't be a road hog, it turns people off.

Here are some observations I've made while jamming with other artists. I had the opportunity to play *Rock and Roll Hootchie Koo* with Rick Derringer. I had never played it before, but I had heard it. Luckily we were playing with musicians who could hear it in their minds and follow along. It was so smooth because Rick is very good at cueing people and taking up the slack. He sang and through the vocal mike he would say, 'one more time,' or 'here we go to the bridge,' or 'I'm going first.' He was a good square dance caller and all we had to do was keep our eyes and ears open.

With Larry Coryell I was there 10 minutes before the show and he tried to give me his arrangement of Chick Corea's *Spain*. It's a nice melody but it doesn't just fall into the C major scale. We did it anyway and I think we changed the tempo a few times. Larry is one of those people you can jam with without any preparation. He is pretty amazing and he's got great ears. He would call out the time for unison lines, but for most of the jam it was complete action reaction. We'd go into chord progressions that we had never played before and it was a case of radar ears. I would play a little pattern and he would pick up on it. It's fun to

hand off a pattern to the other player. I've seen it happen easily, like with Larry, and we had a great time with it. With other people you may be sitting there playing a pattern 20 times until you give up in frustration and stay on one note. The one note jam is useful and many funk tunes use it to good effect, but it can be boring after a while.

When I jammed with John McLaughlin, Al DiMeola and Paco DeLucia, they would choose from four different tunes and usually one of them was always the same. But there was no telling what the tempo would be. Sometimes there was a free section and they played according to how they felt. In that situation they were pretty much in charge. It was a situation that needed radar ears and what I did was very much like tip-toeing. They were all particular about what they heard. For instance, Paco would get mad if the rhythm wasn't strong enough. So if I felt like playing rhythm I would make sure it was in time and strong, but at the same time not so dense as to cover up what the others were doing. John would like it when you picked up on his harmonic variations. Al would play good solid rhythm and then solo. It was one or the other. He was like the drummer of the group. It was a bit crazy, but when you have four guitarists playing together you're almost asking for it. Stay tuned! ■

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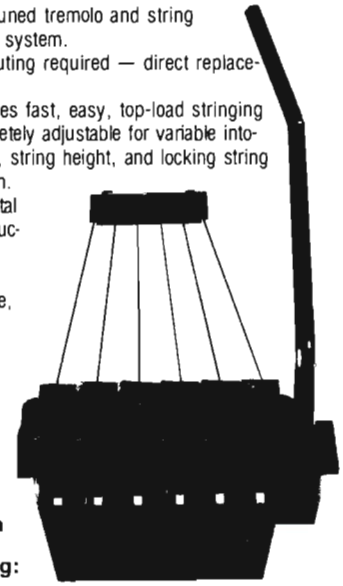

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Greg Bowler

GUITAR SECRETS

A Hammer and Pull Riff

by Donald "Buck Dharma" Roeser

This is one of my favorite riffs and I play it all the time in the key of E. It sounds flashy and good, but it's also a good exercise for working on your hammer ons and pull offs. In fact, that's how I first discovered it. I like this one in the key of E because you have the option of using several open strings, if you like.

Start on the high E string with your index finger on the 3rd fret G note. Pick it and keep your finger there, setting yourself up for the pull off. Now use your ring finger to hammer on (HO) to the 5th fret A note on the same string. Continue the motion with a pull off (PO) to the finger waiting on the 3rd fret. Finish the move by picking the E note on the 5th fret B string. An extra option is to continue the pull off on the E string and play the open E simultaneously with the E note on the B string. The second section is the same as the first, except this time start the move on the B string 3rd fret and your open string option is the B. The final note of the segment is the B note on the G string 4th fret. Next is the two fret HO/PO starting on the 2nd fret G string. So the move goes from A to B, back to A and finally a PO to the open G string. Remember, it should be a continuous motion while picking only the first note in this case. The lower strings start with the open D string. Then hammer onto the E note 2nd fret with your index finger. Continue with the PO back to the open D string and end with the B note on the 2nd fret A string. The last HO/PO is a repeat of the move I just described, starting on the A string with your last notes being the G on the 3rd fret low E, which you should bend to a blue note and pull off to the open E string. ■

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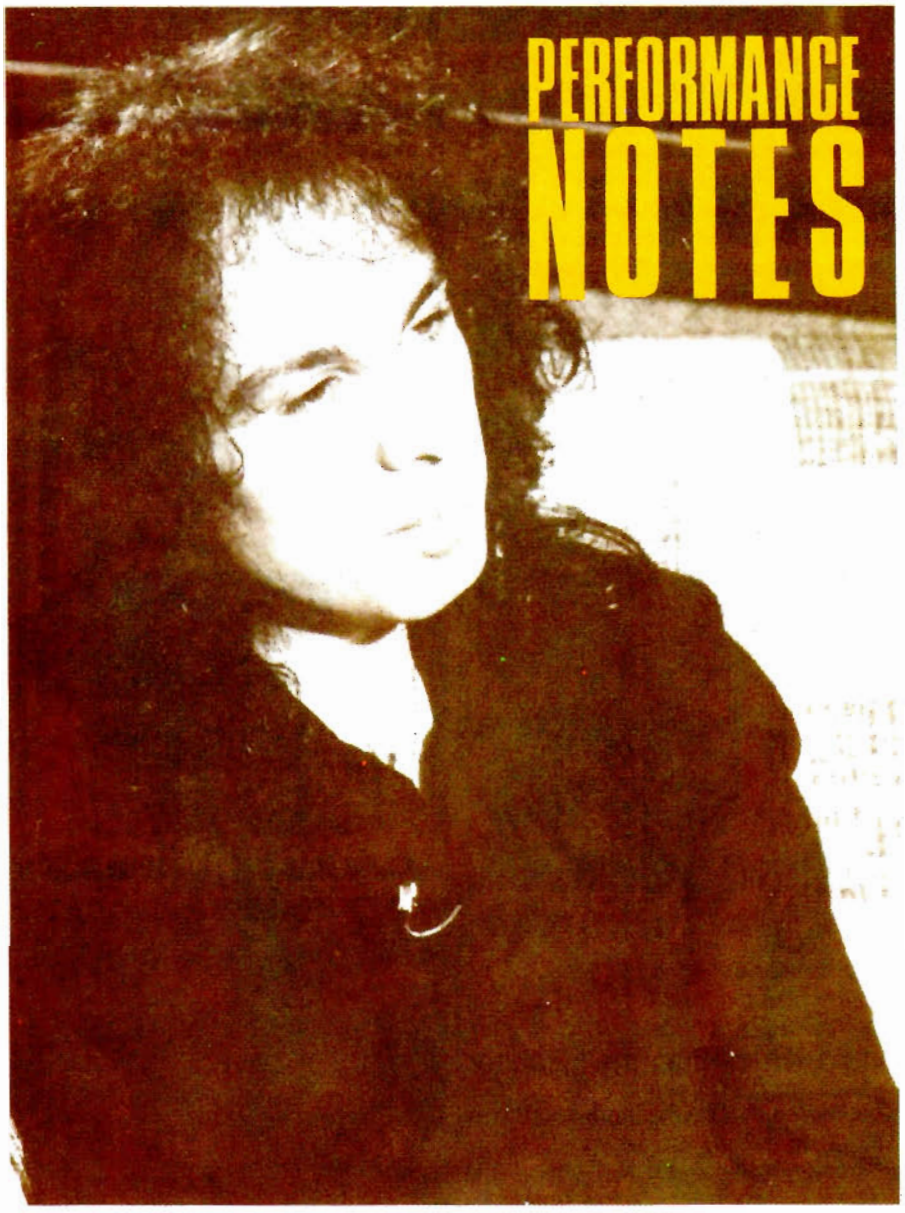


Hungry Heart

This giant hit for Bruce Springsteen is a prime example of how a song does not have to be complicated to be good. Keyboards and backup harmonies dominate the production, making for a very spacious sound. Guitars are mixed down. Rhythm guitar #1 is virtually inaudible, but the simple rhythm patterns adds a lot to the sound of a solid rhythm section. This part is played on an acoustic guitar, and the rhythm pattern never strays. Rhythm guitar #2 plays a figure that is virtually the same as the bass line, in figure 3 and 4 (the B section). Both guitar parts are very simple, but should be played with soul and conviction to get the point across.

Andy Aledort

Round and Round

This driving, slickly produced song presents us with two stylistically different guitar sections (plus a number of overdubbed lines and sections) which should be approached separately. First there is the rhythm guitar, which plays the introduction [A] and [B] and a ten-measure phrase preceding the "chorus." These licks give this song a cohesive sound from start to finish. For the most part the rhythm guitar is played with the picking-hand choking each note to produce a muted, almost harmonic sound.

Secondly, we have the lead guitar spraying 32nd-note runs which pass by in a blur if you're not prepared for them. The speed here is generated by hammer ons and pull offs as opposed to right hand movement. To execute these runs successfully, it is best to learn small sections at a time, not necessarily up to tempo. Once you feel confident and know what's coming next, try playing them in time and at the correct tempo. The difficult part is to make the runs smooth and fluid (of course the song's high degree of compression and distortion effects doesn't hinder the attempt at this!). Concentrate on the double-guitar section of the solo, accuracy is important here. About the fifth bar into the solo, there's a three-half-step bend from the twenty-fourth fret. This note can be executed an octave lower at the twelfth fret. By choking a string to obtain the correct harmonic tone (Leslie West style), or by the use of a tremolo bar to raise the pitch at the point where the neck of the guitar leaves off.

Michael Gelfer

Don't Stop Believin'
Journey

Don't Stop Believin' is the type of song that Journey is well known for. A tune with a reflective, ballad type opening which eventually breaks into heavy duty bass lines doubled by guitar, thick vocal harmonies, ambient keyboards, and Neal Schon's energetic guitars. As always, the element of controlled, rocking rhythm guitar is complemented by Neal's sense of spontaneity.

The song begins with an 8 bar intro of keyboards and bass, after which the voice joins in for the 16 bar verse. The guitar doesn't appear till the 9th bar, playing a high [B] natural harmonic on the first note of the bar. This lends to the atmospheric feel, followed by the percussive 16th note figure based on E Major. This is very muted at the start, a la Al DiMeola, and as the palm mute is gradually lifted, the riff becomes very powerful. Note the accelerando. There are three 16th note figures in the space of two quarter notes. The pull off on the last two notes of each 16th note grouping adds to the smoothness of the riff, which ends with a nice scream at the top of the neck. The guitar lays out for the remainder of the verse (8 bars) and in the eighth bar the bass and drums

build to a crescendo on a steady eighth note rhythm.

The B section features nice chord voicings played by the guitar and keyboards together. The first is a B triad (F♯ B D♯) played over the A pedal eighth note figure (rhythm guitar chugging, partially muted). The second triad is an E triad (G♯ B E) over A, giving us an A Major 9. The marking above each triad is a "sforzato" (sfz,A) which indicates a very strong accent. The identical triads are used over the E pedal. The last two bars of the B section feature a part that sounds like three guitars and keyboards on the record, but here it's notated for two guitars. In the next interlude section and A_2 the rhythm guitar chugs away partially muted, releasing the mute on the last eighth note of each bar, allowing the guitar to ring and give the music an extra kick. The E6 double-stop upstroke also adds punch. A second guitar doubles the bass throughout these sections, beefing up the counter-melody. When we return to the B section, Steve Perry sings an alternate note (C) on the word, "emotion," a very high note that Perry hits with ease.

At the end of the B section, second time through, Schon starts his solo with a flashy seven note figure (pick each note) crammed into the space of a quarter note, giving way to a slow, melodic solo based on the E Major scale. The melody he plays is actually the chorus which we've yet to hear. Note his smooth and sensitive touch, and beautifully controlled vibrato, creating a real vocal quality. The lead guitar is joined by a second guitar for the last two bars, playing some seriously high notes. The song fades out on the chorus, the guitar returning to the figure doubled by the bass, with Perry adding some very soulful singing.

Andy Aledort

Killing Floor

A quick glance at *Killing Floor* might make a rhythm guitarist blanch: there are 29 different chords and umpteen different rhythm patterns. A longer perusal will show that all is far from lost. This is a 12-bar blues tune in the key of A. Consequently there are three main chords, A, D and E. The complications stem from the different forms and positions of the chords, most of which were improvised by the musicians on the record. For instance, let's take a look at the A^{IX} chord. It is quickly recognized as a D chord that has been moved to the ninth fret. Some chords require more divining than this and some, like the C 7,* may be completely new to you. These variations in the chord positions and voicings add interest for the musician and the listener. It would be easy to play this song with familiar A, D and E chords; however, you would be doing yourself a disservice. Try the chords that are written. Once you get a feel for the song, change them! If you feel stuck, in the appendix of Tom Wheeler's ***The Guitar Book,*** there is a good intro to what he calls chord building.

The rhythms also look complicated. Play them slowly at first. Count them out. You'll find that your hand already knows many of them. Some of the changes are subtle, but remember, you are trying to make every phrase of the familiar 12-bar blues fresh and exciting. The down and up picking marks are meant to be a guide. Follow them at first, and if you find a better way after that, use it.

Let's take a look at Mike Bloomfield's lead playing. The song starts with a violin effect outlining an E^7 chord. To achieve this effect, strike the strings with your guitar's volume control off, then smoothly turn up the volume. This sound simulates controlled feedback. The G♯, B and D are supposed to sound like harmonics of the initial E note.

At this point you might be asking why, if the song is in the key of A, there are no sharps in the key signature. The key of A has three sharps; f, c and g. Let's look through the lead: The 'f' is always sharped. The 'c' is sharped half of the time. The 'g' is almost never sharped! This would leave us with a practical key signature of two sharps, in mixolydian mode. It seemed clearer to write the piece with no sharps, writing in all accidentals as they occur.

Here's a quick look at the first solo which begins at measure eight of the song. The solo begins with a held bend and then outlines an A^7 chord. Measure three or the solo ends with a quick slide from an 'e' to an 'a'. Measure four has some C to C♯ interplay. The C is the key 'blue' note in this song. Its use plays a large part in defining the song's sound. Notice how the C starts as the ♭3 of the A chord and becomes the seventh of the D chord ending with a slight bend from C to C♯. In measure six there is another common device: repetitive bends, each one a 'bigger' bend than the last. This creates a sense of tension. Just by looking at the first 7 measures of the first solo you can get a good sense of the vocabulary of the blues guitarist. From here on you'll find no surprises in *Killing Floor.*

Mark Gordon

Rainbow in the Dark

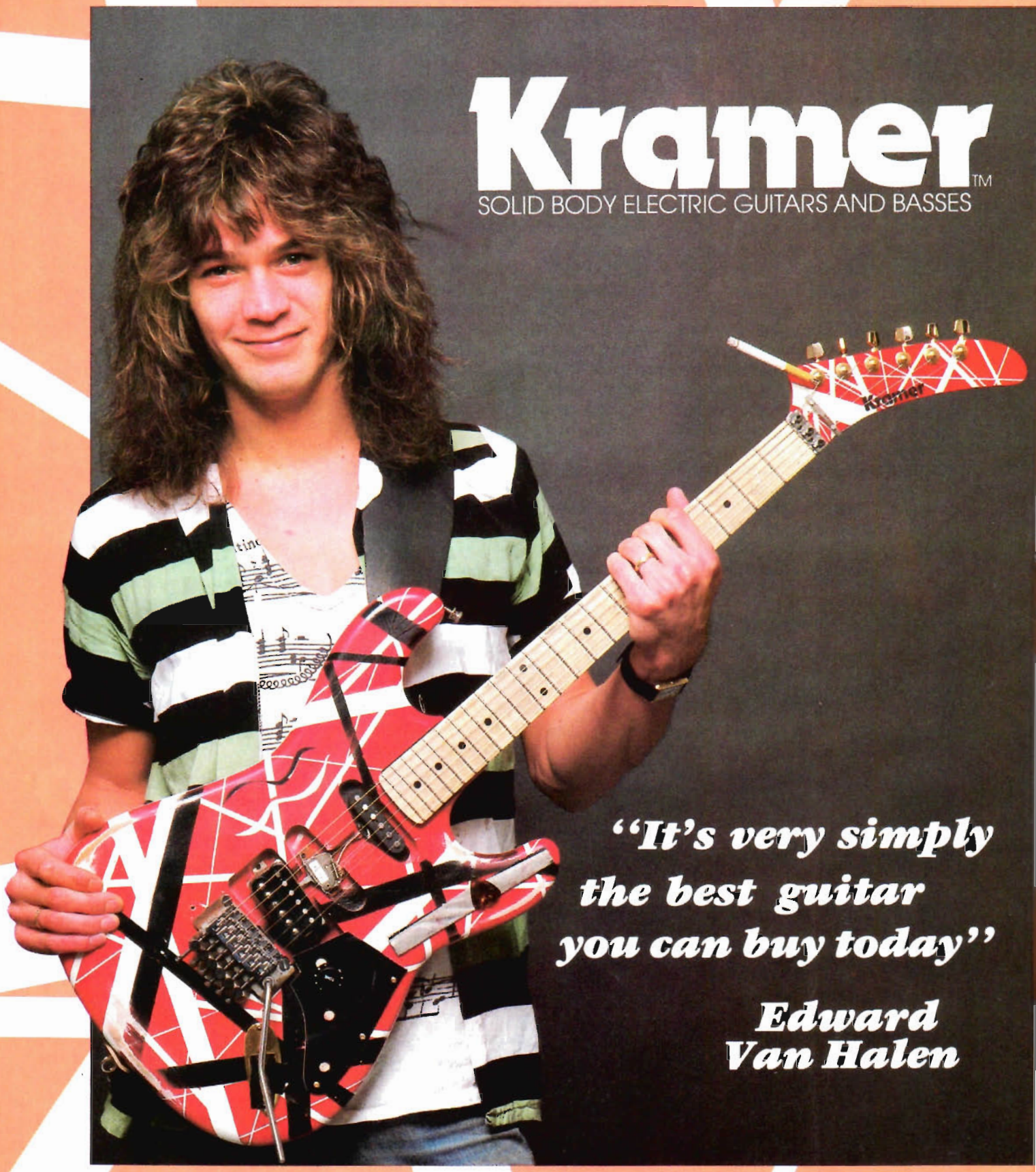
With the technology available to today's musician in the studio it's refreshing to hear a guitarist use effects sparingly. With distortion and delay, Dio's guitarist, Vivian Campbell, fills *Rainbow in the Dark* with interesting rhythm lines and very quick passages in a well conceived solo.

As seen in the licks and melody, this song uses two-measure phrasing almost exclusively. Licks B, C and E are merely variations and embellishments of the main theme, A. There are not actually licks at all, but rhythm parts that provide variety.

The well designed solo builds to a crescendo using speed and pitch. Almost every available position is used, spanning three octaves from the open strings to the 17th position. Tonally the song lies in the Aeolian mode (A, B, C, D, E, F, G, A). The only deviation is that the tonic chord is a power chord and not a minor chord. For example there's an A5 instead of an Am. In fact, there are no thirds in any of the chords, which is common to many rock pieces. Note that the melody, chords, and lead guitar do not stray for a single note from the given key. This is unusual but does make the solo a little easier, at least conceptually. Yet the rhythms in this solo are complex and at first confusing, due to the use of triplets and groupings of six 32nd notes to fill a single beat! Think rough and mean and attack the solo measure by measure.

Michael Gelfer

*pronounced "C sharp half-diminished seventh"



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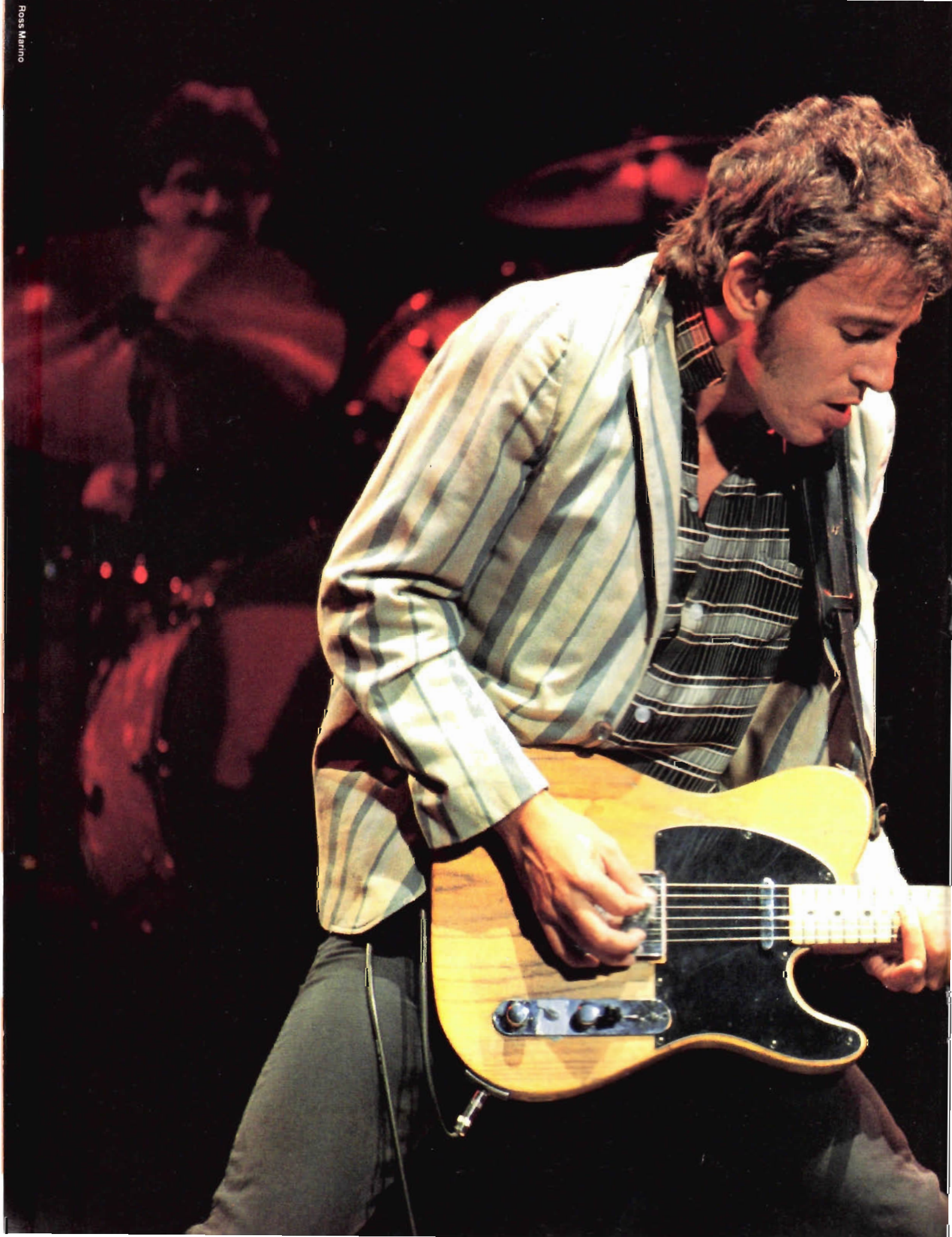

Ross Marino

BORN TO RUN . . . FOUR MORE YEARS by Bruce Pollock

It was 1973, deep in the era of the New Dylans. In the absence of the old, any Dylan would do: John Prine, Loudon Wainwright, Wendy Waldman, Don McLean, Martin Mull. I was working the day watch out of Rock Magazine in New York, keeping a chart on these New Dylans, an eye peeled for the old one to emerge. It was a living.

It was also the era of the Freebie. The junket. Every day another press party to introduce some New Dylan to the rabid, hungry throng—mainly hungry. We feasted on hype and Swedish meatballs, Tequila Sunrise on the rocks. There was that weekend in the Rockies sponsored by Jimmy Guercio ostensibly to prescreen his new flick, ***Electra Glide in Blue.*** I remember steaks piled high on the grill, reaching for that big sky. There was that folk festival in Manhattan, Kansas, where Joan Baez wouldn't talk to me, but Tracy Nelson would.

So when the flack at CBS called to suggest a four hour train ride to Boston to catch this cat named Springsteen opening at Paul's Mall for David Bromberg, I had to weigh it against my crowded calendar. I had just bumped into Bromberg in Manhattan, Kansas. I had no particular thing for lengthy Amtrak excursions. Besides, I'd already sampled some of Springsteen's first album, **Greetings from Asbury Park.** Another New Dylan. What else was new? But the flack assured me we'd be taking a plane back after the set. Dinner, of course, would be included. It had been at least a week since the last New Dylan anyway.

A few weeks later, having fallen completely under the currents of the Springsteen wave that would take another year or two to fully crash, I was invited by his manager at the time, the brusk Mike Appell, to join Bruce and the band up in Woodstock, where they were going to spend the day recording. I'd already been down to see him a bunch of times at Max's Kansas City. I probably knew his set as well as he did, could sing along with *Spirit in the Night, Growing Up* and especially *Angel from the Inner Lake,* also known as *Her Bones They Rattle and Her Brains They Shake,* also known as *Thunder Crack.* Appell suggested I meet them on the corner of 47th Street and 7th Avenue in Manhattan at a quarter to eight the next morning. With my black rock 'n' roll attache case with the backstage passes pasted on the front and my stylish gold zipper jacket with the number 411 on the back, I felt as if I were running away to join the circus. If he had needed a road manager at that point, I was ready to put the great American novel on hold. Springsteen *was* the great American novel, in the form of a genuine rock original.

I was there early, but the folks from E Street never showed.

Not long after that we had our first official interview. Ever the pro, I did not mention being stood up.

"It's strange," Springsteen said in a ragged, sleepy voice. We were in the CBS commissary. He was beginning to realize he might not have to go back to gardening. "Let me tell you, Max's was the first gig where people were coming to see the band. Before that, it was like we were playing at football games." The recognition was still new enough for him to laugh at it.

"I think the Times compared me to Allen Ginsburg, Rod Stewart and ***El Topo*** in the same article," he marveled. "Now there's a cat with an original point of view. A lot of people ask me what poets I read. I never read any. I went through a year and a half of college—all I remember is getting hassled no end. I've been playing music since I was about fourteen. I was really terrible at everything else."

He reminisced about Asbury Park, of course, clubs like The Upstage, where he met the organ player, Danny Federici, and the bass player, Garry Tallent; and The Student Prince, where Clarence Clemmons hap-

BRUCE SPRINGSTEEN

pened by one miraculous night. "I've been playing for ten years," he said. "I was out there by myself for about five. When I was 20 I had a band that played second billing to Boz Scaggs at the old Matrix in San Francisco." He was in love with his current lineup. "They're great guys and they work as hard as I do. It's the kind of a scene where we're all in the same boat. If it happens it happens for everybody."

It happened and it happened big. It happened bigger than even the hypers could have expected. So big it was embarrassing. In fact it took a few years for all concerned to live down the twin Time and Newsweek covers on the same week in 1975. Bruce was sort of out of work then, suspended in litigation animation and unable to release his third album, **Born to Run,** produced by ex-rock critic Jon Landau. But he defied record business logic and toured anyway, lots of small theaters in the heartland, surviving as he always had, on word of mouth raves, *"You've got to see him live."*

"Touring was the greatest thing," he told me later, "because people were real supportive. We were literally supported by the audience." In return Springsteen gave them outsized shows, gargantuan displays of energy and emotion. He played to the cheap seats. In fact, in chinos, sport shirt, rubber soled shoes, he looked for all the world as if he'd leaped from those seats himself, transported by the music to the stage, where the audience had the pleasure of discovering him, this ordinary working guy, who just had the music in him, just had the songs bursting in his blood, just had to get up there and let them loose. "I'm up there at night for me," he said. "I'm doing something I have to do for myself."

Ross Marino

Linda Matlow/Pix Int'l

Yet there's no denying the audience's effect on him.

"There's so much happening in a big hall. You look around, somebody will have a sign, people are yelling things, doing things. If you look past it you're gonna miss it." So he turns the stage into his private playroom, where he gets to invite in all his friends and jump on the furniture.

"It's funny, I go back a certain amount of time with the same guys. We can think of nights when we were 16, playing in this teen club, and we get into all the stuff that's come down in between. It doesn't feel that much different. What happens inside you is very much the same."

Like the rock 'n' roll romantic he paints himself to be, like the true romantic he was and still is, Springsteen lives for the road and the stage. "When you get out on the road it feels like you've been out forever," he said. "After five shows you cannot recollect what it was like being home." It was only this year that he finally bought himself a house. Before that, he simply had no interest. "I think the home thing is something that you have if you're married or living with a girl. Mainly I've always lived with other musicians. I never had a real interest in staying home. I guess from the beginning I was always excited about traveling. Part of the idea of rock 'n' roll is to go on the road. There's a very different feeling that happens when you get out there in the Midwest, really out there where there's nothing for miles and miles around. The thing we got the most from was touring, getting people to come out, to leave their houses and come down to the show. Unless you can win an audience you're in for a tough time. That's the most challenging thing, to play the kind of music you want to play, do the kind of shows that you want to do and win an audience, win people who will listen to you, win people's ears, all kinds of people and all sorts of people. And then to sustain that relationship by being responsible about it. That's the most important thing."

Responsibility, for Springsteen, is at the heart of his songwriting. It has to do with why his imagery has changed over the years. In the early albums you had angels, saints, spirits in the night, dreams of teen tran-

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Mark Weiss

RONNIE DIO VIVIAN CAMPBELL

MOVING TO THE FRONT OF THE LINE by Steve Gett

"Vivian Campbell is one of the hottest young guitar players around and also the most under-publicized," proclaims Ronnie James Dio. "I see so many guitarists turning up in different magazines, like Yngwie Malmsteen for example. To me, he's nothing more than a younger Ritchie Blackmore. I think that's what he really wants to be and it's sometimes embarrassing the way he cavorts and does his thing. The guy's a good player, but he gets all this incredible press, which I don't think he deserves in the way Vivian does.

Gene Kirkland/Pix Int'l

"Viv is totally unsung, but he's happy within himself because he knows just how well he plays. Most of the people who come to see Dio are real hardcore guitar fanatics and he's not fooling them at all. He's out there playing and they're enjoying a really great guitarist."

Young Irish axe ace Vivian Campbell has every reason to feel flattered by Ronnie Dio's praise, since his 'boss' has previously worked alongside two of rock's most celebrated guitarists—namely Ritchie Blackmore and Black Sabbath's Tony Iommi. While it's only logical that Ronnie should be complimenting the man he chose to play guitar in his band, a quick spin of Dio's current Lp **The Last in Line,** proves that his enthusiastic ravings are well founded.

More about Viv Campbell later, but let's first take a swift glance over Ronnie James Dio's highly illustrious career.

Cutting his rock and roll teeth in bands like the Prophets and Elf, Ronnie got his first major break in 1975, when Ritchie Blackmore quit Deep Purple and hired him to sing on the debut Rainbow album. He spent the next three years with the man in black until differing musical opinions precipitated his departure from the Rainbow line-up.

However, it wasn't long before Ronnie was back in the public eye, as he assumed the unenviable task of taking over from Ozzy Osbourne in Black Sabbath. Against all odds, the majority of Sabbath's diehard supporters welcomed Dio with open arms, a fact proven by the global success of the band's 1980 **Heaven and Hell** album. Ronnie went on to record one more studio Lp, together with the double **Little Evil** package, before a series of stormy arguments forced him to leave the Sabs. The group's surviving members, Tony Iommi and bassist Geezer Butler, subsequently issued a string of backstabbing comments about Ronnie to the music press, while the singer remained relatively quiet about his exodus from the band.

"When I joined Sabbath, everything was great," he reflects. "The band had a lot to offer and it was fun. In the end it all fell apart. There were too many little inuendos—too many knives being shoved in people's backs. I was a bit disappointed at the way things turned out, but there you go.

"When I left Rainbow, Ritchie and I didn't part as enemies, contrary to public opinion. We were friends and we still are. But I know I will never be a friend of either Geezer Butler or Tony Iommi. I respected Ritchie Blackmore because he was a gentleman—I wish I could say the same for them. I could say more but it simply isn't worth airing the dirty laundry."

Prior to his split from the Sabbath camp, Ronnie had already secured a solo deal and so he immediately set about forming a new band. Accompanied by ex-Sabs drummer Vinnie Appice, he left his Los Angeles base and flew to England in search of a bassist and a lead guitarist.

"I definitely wanted to use British musicians because I've always been very influenced by the scene over there," he explains. "As soon as we got to London, the first person I called was Jimmy Bain, whom I'd worked with in Rainbow. We decided to have a blow and then he recommended trying out Viv. Things worked out so well that we decided to come straight back to L.A. and get on with the album."

The debut Warner Brothers Lp, **Holy Diver**, eventually hit the streets in June 1983. Well received by both fans and critics alike, it boasted a strong selection of metallic tunes, including the excellent single *Rainbow in the Dark*. While the music obviously appealed to those who had admired Ronnie's past work with Rainbow and Sabbath, Dio (the band) proved that they had a definite identity of their own.

Following the record's release, the group embarked on a nine-month tour that saw them traveling across the States, as well as through Europe. According to Ronnie: "It was very much a testing time period because who knew if we would all get on together? But after months and months of non-stop work, we got to know each other really well and everything clicked."

Upon completion of the tour, Dio went straight back into the studios to record **The Last in Line,** which came out last July. Another power-packed opus, it has enabled the group to firmly establish itself as one of the hottest hard rock acts in the business. One of the Lp's highlights is Viv Campbell's guitar work. Having made a highly auspicious start on **Holy Diver**, the young Irishman has really come into his own this time around and unleashed some extremely well polished solos. What's more, it's particularly refreshing that his style doesn't adhere to the Eddie Van Halen/Randy Rhoads carbon-copy school.

Asking Ronnie how he rates Viv against Blackmore and Iommi, the singer theorizes: "Ritchie was a great lead player; he played with a lot of emotion and empathy for what was around him and how he felt at the time. He just had a good rapport with the guitar and his sound is still very unique unto himself. But Ritchie wasn't much of a rhythm player. He didn't like to do it very much and just kind of twanged away on the E string here and there to keep the feel. He'd allow the keyboards, bass and drums to carry the rest.

"Tony, on the other hand, was a great rhythm player—really brilliant. As a soloist, he had his moments but he wasn't nearly the player Ritchie was. He didn't really know how to round things off. He'd start well sometimes and then never really know where to go. So the difference between those two was that one was an excellent lead player and the other was a great rhythm man.

"Viv fits both categories. He's great on rhythm and that's one of the reasons I initially wanted him. Plus he had a lot of raw energy, which really excited me. Quite often his solos are just beyond belief. We've sat there with our mouths on the floor on several occasions and that's what it used to be like with Ritchie. So, as far as I'm concerned, I've got the best of both worlds with Viv."

Born in Belfast, Northern Ireland, Vivian Campbell started playing the guitar in his early teens, inspired by his "first hero" Marc Bolan. In 1975 he made his first public appearance at a school concert, by which point fellow Irish axeman Rory Gallagher had become his main influence.

"He was about the only guy who would play in Belfast, so I used to go and see him a lot. I used to get all his albums and try to figure out how he played."

Continued on page 68

Over the past couple of years, Los Angeles has emerged as something of a haven for American metal music, with countless heavy hopefuls surfacing almost on a daily basis. Though Van Halen may have ignited the fuse with their classic 1978 debut Lp, the current explosion seems to have been fueled by the more recent triumphs of Quiet Riot and Motley Crue. All of a sudden, record companies have whipped out their checkbooks, faster than Eddie Van Halen's fingers glide down a fretboard, and signed a string of L.A. rockers like W.A.S.P., Warrior, Armoured Saint, Black'N'Blue and Great White.

Ray Olson

Mark Weiss

While some of these bands might manage to break through, others will surely fade away when the latest metal boom dies down. One group destined to survive however is Ratt, who definitely rank a notch above their competitors. At presstime, their debut, **Out of the Cellar,** album had bulleted its way to the #8 slot on the Billboard charts and they had been kicking up quite a storm on the road opening for Motley Crue and Billy Squier.

Assessing the current L.A. metal phenomenon, Ratt guitarist Warren De Martini states: "I think it's great that everybody has got a chance to make a career of their dreams—but it's going to be survival of the fittest. I'm not going to harp on anyone in particular, but there are some bands who I don't think deserved to get signed."

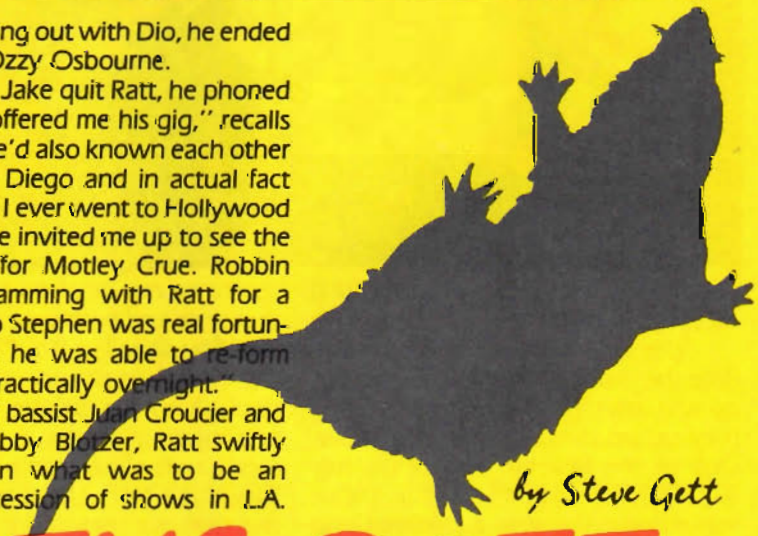
"As far as I'm concerned, the whole L.A. explosion is pretty well over," picks up blond axe partner Robbin Crosby. "If the record companies don't sense that it's coming to a halt, they're making a big mistake. Now it's reached the stage where every band is just Motley Crue intensified—it's a case of who's got the wildest hair and the most spikes and chains. I didn't bother going out to the clubs for a while, but the last time I went all I saw were kids with hairspray and Marshall stacks. There was no meat 'n' potatoes—it was strictly bullshit."

Although Ratt came to prominence as one of the hottest acts on the L.A. club circuit, both Crosby and De Martini, together with lead singer Stephen Pearcy, originally hailed from San Diego. According to Warren: "We were all in different bands there, but we'd been aware of each other for quite a while. Stephen was the first to come to Los Angeles and he actually put together an early formation of Ratt with Jake E. Lee."

The initial Ratt lineup remained intact until Jake E. Lee was invited to work with Ronnie James Dio on the former Rainbow/Sabbath singer's first solo record. Not surprisingly, Jake was swift to accept the offer, but after an eventual falling out with Dio, he ended up joining Ozzy Osbourne.

"When Jake quit Ratt, he phoned me up and offered me his gig," recalls Warren. "We'd also known each other back in San Diego and in actual fact the first time I ever went to Hollywood was when he invited me up to see the band open for Motley Crue. Robbin had been jamming with Ratt for a while and so Stephen was real fortunate because he was able to re-form the group practically overnight."

Enlisting bassist Juan Croucier and drummer Bobby Blotzer, Ratt swiftly embarked on what was to be an endless succession of shows in L.A.



by Steve Gett

YEAR OF THE RATT

clubs like the Starwood, the Whiskey, the Roxy and the Troubadour. "We started gigging in about January 1982 and played almost everywhere," says Warren. "None of the record companies were interested in us though, and we began to get a bit frustrated because all we could do was play live, which wasn't enough."

The turning point for Ratt came when manager Marshall Berle, nephew of Mr. Television, Milton Berle, caught their act at the Whiskey and offered his services. Injecting some desperately needed financial backing, Berle put the band into a recording studio for a week. Subsequently an Ep emerged on the independent Time Coast label.

"We'd already built up a strong following in L.A.," claims Robbin, "and so we decided to put a record out just for the fans. But the next thing we knew was that a whole bunch of radio stations like KLOS and KMET picked up on it and it ended up selling around 60,000 copies."

The Ep's release helped consolidate the group's West Coast popularity and after continued local gigging they set up a record company showcase at the Beverly Theater on July 27, 1983. Among those in attendance was Atlantic Records' president Doug Morris, who was swift to recognize the band's potential.

By September '83, a deal with Atlantic had been signed and Ratt went into Sound City studios to make their first album. **Out of the Cellar** finally came out earlier this year and boasted a fine array of material, including the catchy single *Round and Round*. With the added bonus of a strong video (featuring a cameo appearance from Milton Berle) the song has been very instrumental in the success of the Lp.

"The reason that number took off is the same reason Ratt's gonna make it," declares Crosby. "Our music is sexy, young, aggressive and melodic—plus we've got the vocals. Very few metal bands bother using back-up vocals properly and most of the time it's just a lot of screaming."

Aside from *Round and Round*, there are plenty of other numbers with highly infectious hook lines. It would seem that Ratt are intent upon retaining a forceful anthem quality in their music. "Oh, absolutely," agrees Robbin. "Listen to *Back for More*, which should be our second single. You hear that once and even your mother might go away singing it. You've got to have that certain hook and repetition to get through to the people—that's what pop music is all about. A lot of hard rock bands either don't know that or they don't care. I hear so much tuneless stuff out there."

Mark Weiss

In the wake of the album's success, Ratt has every chance of reaching the dizzy heights of mega-stardom, but one thing they definitely need to work on is stronger production. **Out of the Cellar** was entrusted to one Beau Hill, whose previous track record was with straightforward pop acts, and who was recommended to the band by their record company. To be blunt, he did few favors for Ratt and was unable to provide them with a total rock solid sound. One senses that a more renowned rock producer, such as Ted (Van Halen) Templeman or Judas Priest's Tom Allom, would have done a better job.

Since Hill was brought in at Atlantic's request, Ratt are somewhat loathe to discuss the matter at length, particularly as they ended up getting on quite well with the fellow. However, Crosby confides: "We're essentially a live band and it's really hard to capture that on wax without sounding sterile. I'm afraid there's a little of that on **Out of the Cellar** and I think the sound on the next record will be a lot brasher."

As for the guitar playing, Robbin Crosby and Warren De Martini are quite a formidable partnership. Although they tend to split the lead more evenly on stage, the majority of the solos on the Lp were taken by De Martini.

"Warren is a hot whiz kid, but I don't think I'm any slouch either," reckons Crosby, who cites his main influences as Michael Schenker and Robin Trower. "We're now splitting the lead about 60-40 in his favor on stage and the fact that I only played lead on three songs of the album doesn't bother me at all. We're trying to avoid the trap of considering ourselves as 'guitar heroes,' because to me guitar music just for guitarists is real boring. We're more concerned with working as a band."

In all honesty, initial spins of **Out of the Cellar** indicated that Warren De Martini's style, although both flashy and exciting, echoed more than a few hints of Edward Van Halen. It's interesting to note that he started playing guitar seriously in 1978, the same year that Van Halen exploded onto the music scene.

"When I first heard them, that was the step that pushed me over the edge," Warren readily admits. "I'd previously been into people like Beck and Trower, but Eddie really inspired me to play guitar. His sound had so

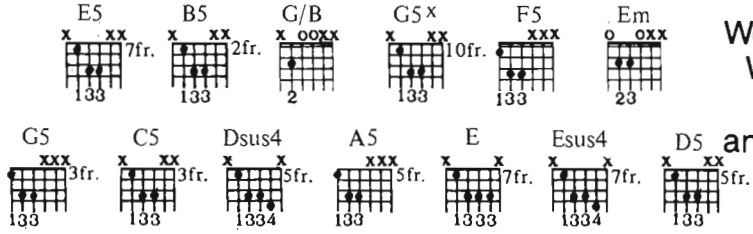
Continued on page 67

Tablature Explanation see pg. 94

ROUND AND ROUND

As recorded by Ratt

(From the album OUT OF THE CELLAR/Atlantic 80143)

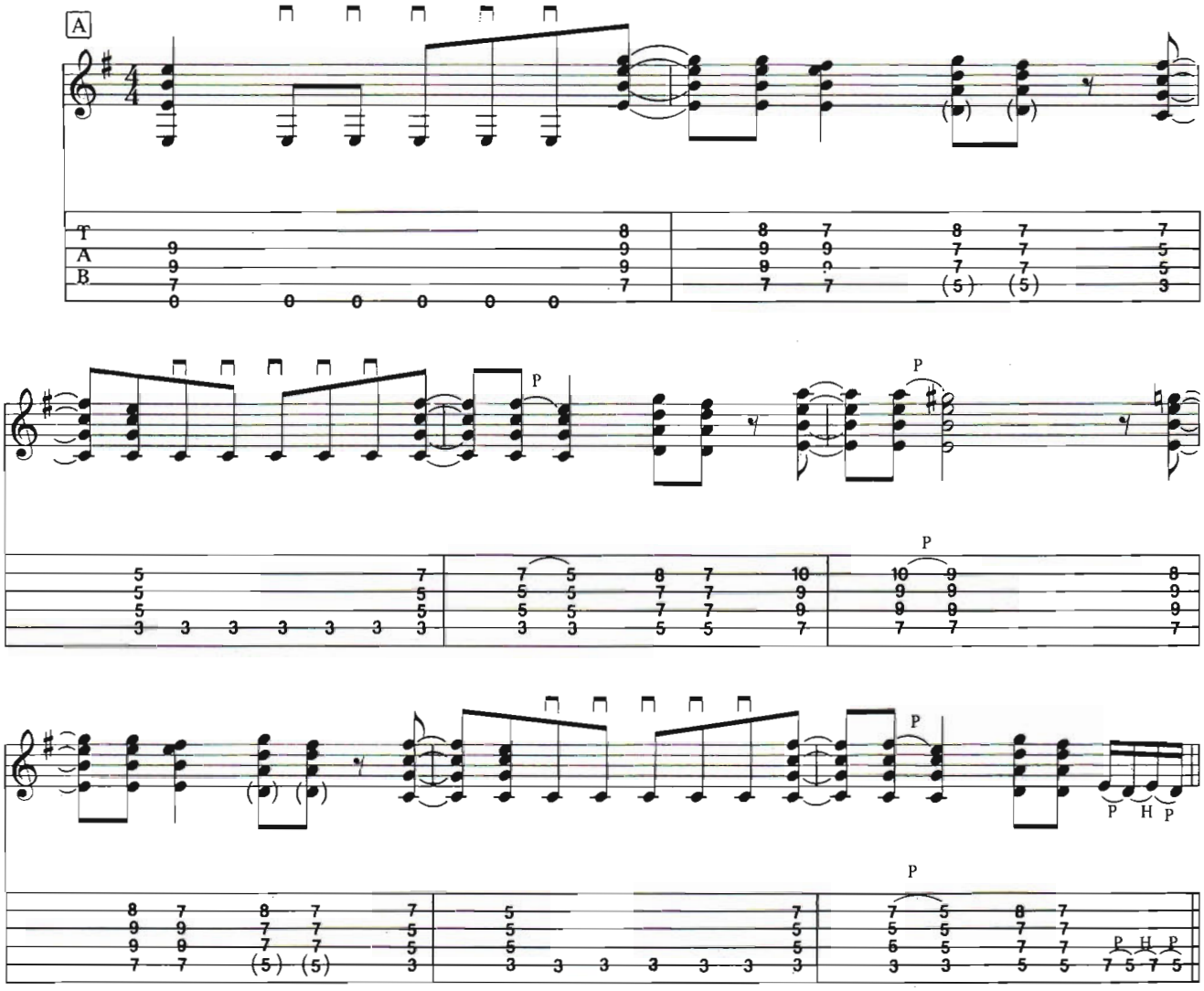


Words and Music by
Warren De Martini,
Robbin Crosby
and Stephen Pearcy

Tune guitar down 1/2 step

(E) → E♭
(B) → B♭
(G) → G♭
(D) → D♭
(A) → A♭
(E) → E♭

Moderate heavy rock (♩ = 128)



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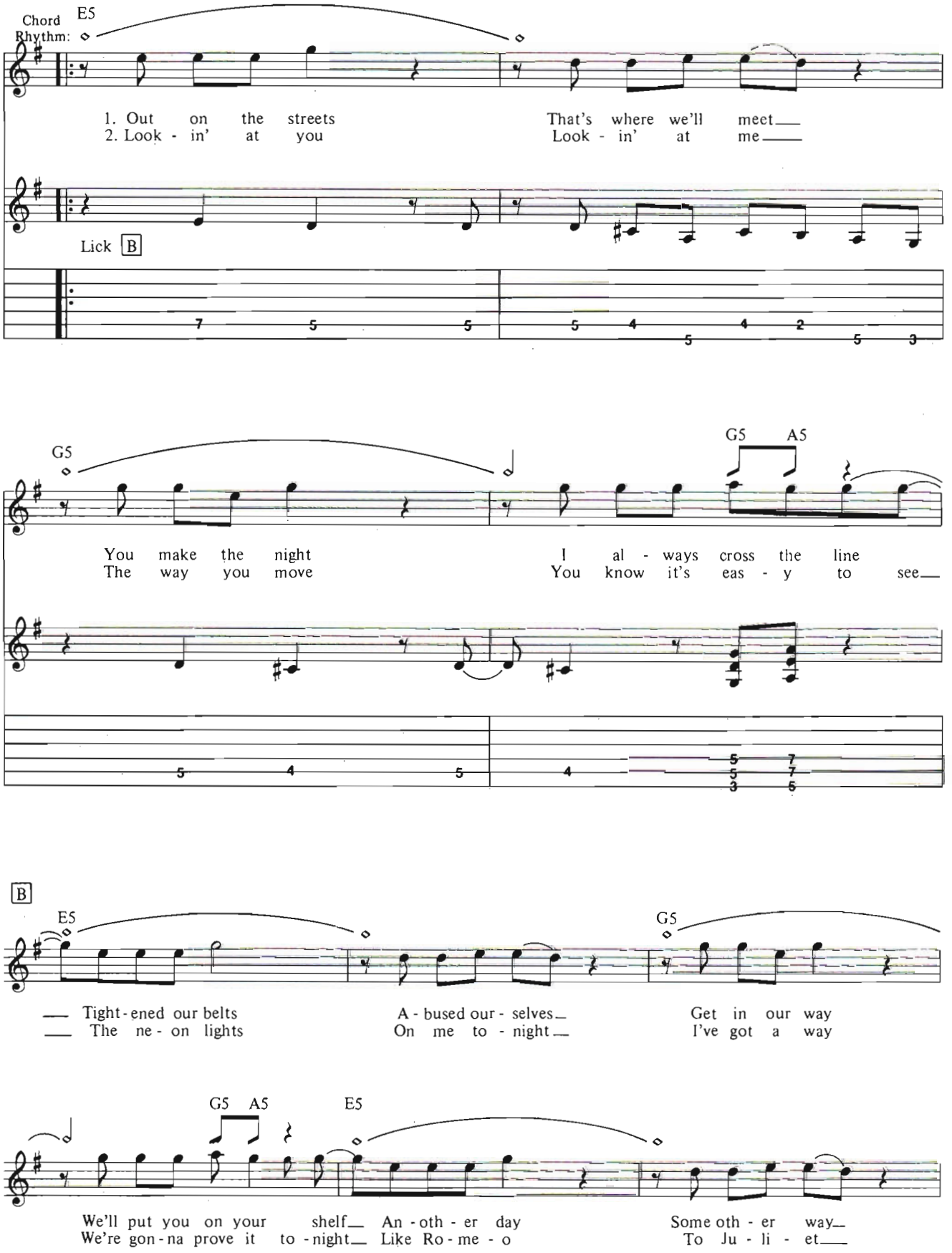
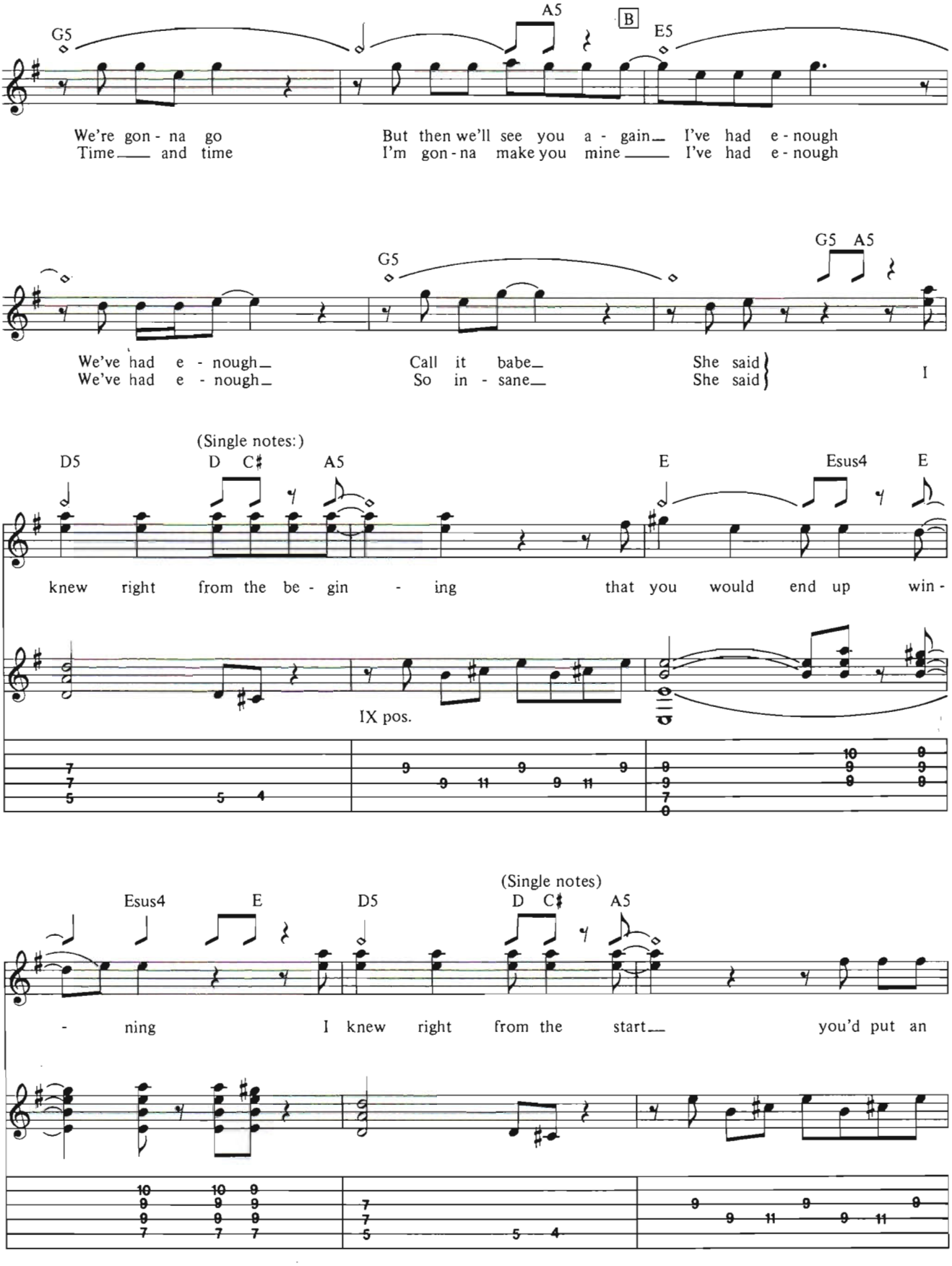
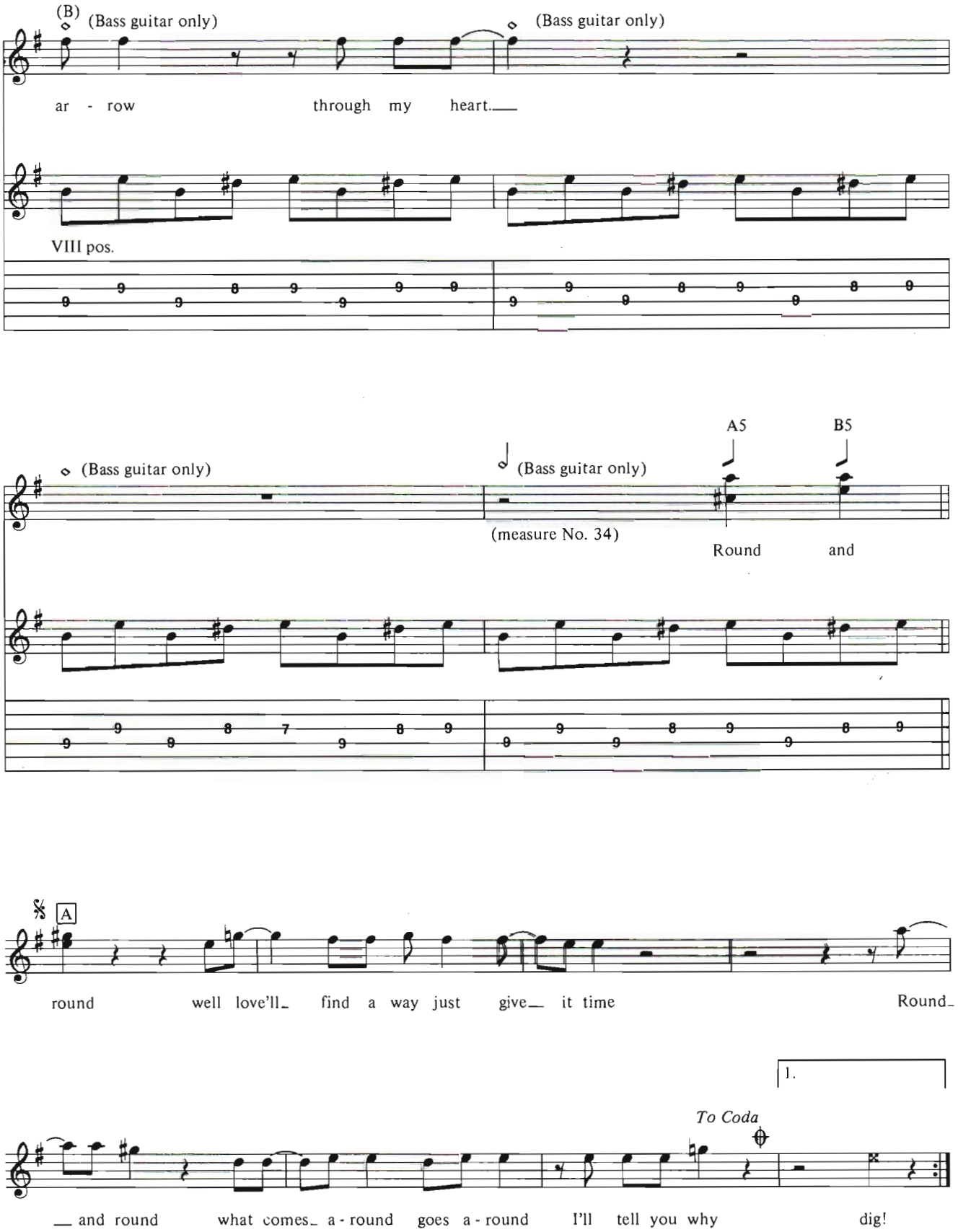
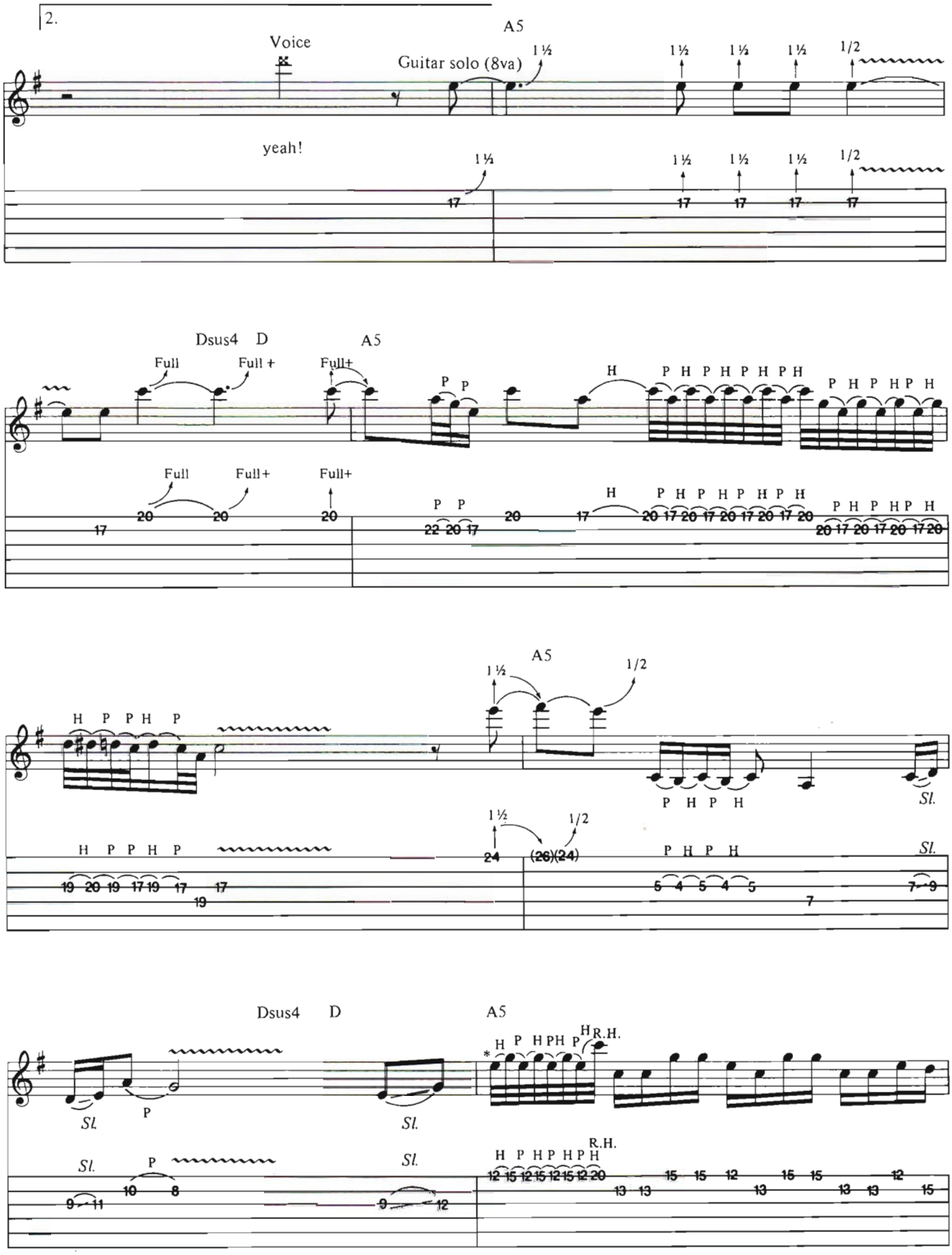
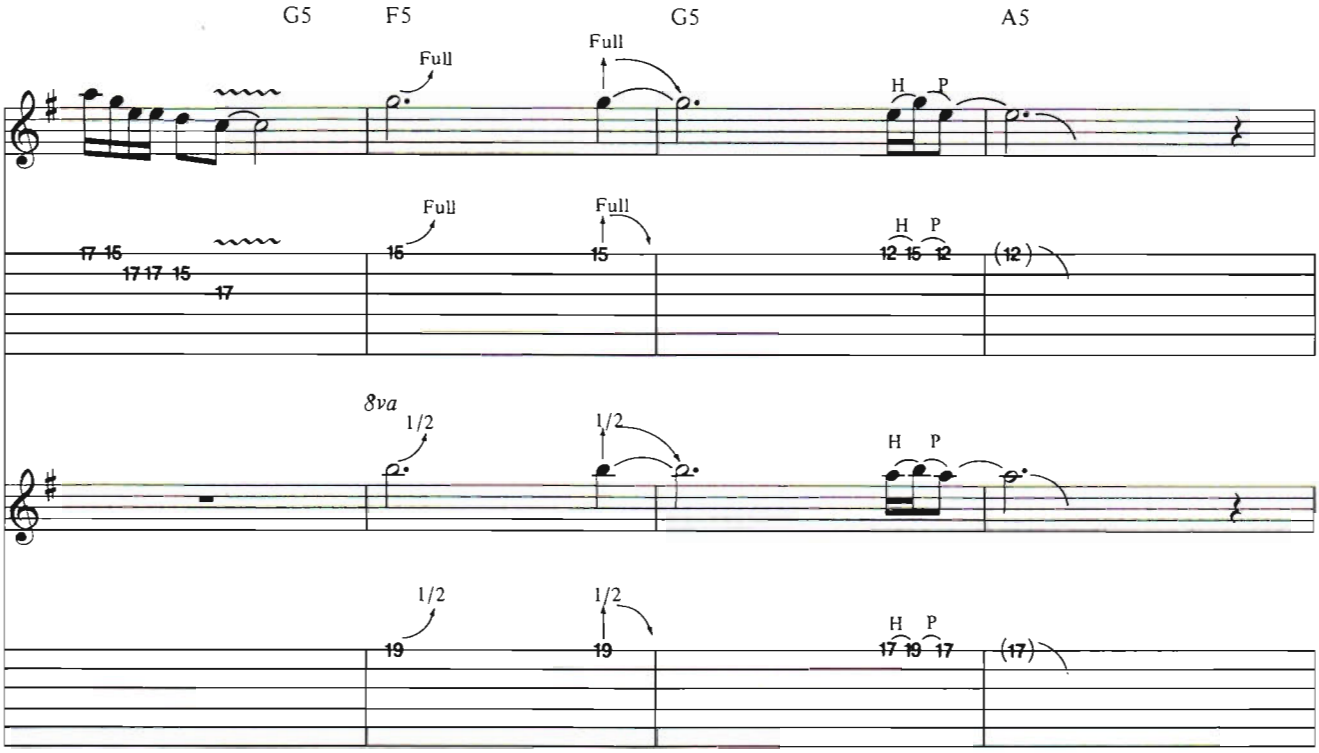

Chord Rhythm:
E5
1. Out on the streets
2. Look - in' at you
That's where we'll meet
Look - in' at me
Lick B
G5
You make the night
The way you move
I al - ways cross the line
You know it's eas - y to see
G5 A5
B
E5
Tight - ened our belts
The ne - on lights
A - bused our - selves
On me to - night
G5
Get in our way
I've got a way
G5 A5
E5
We'll put you on your shelf
We're gon - na prove it to - night
An - oth - er day
Like Ro - me - o
Some oth - er way
To Ju - li - et

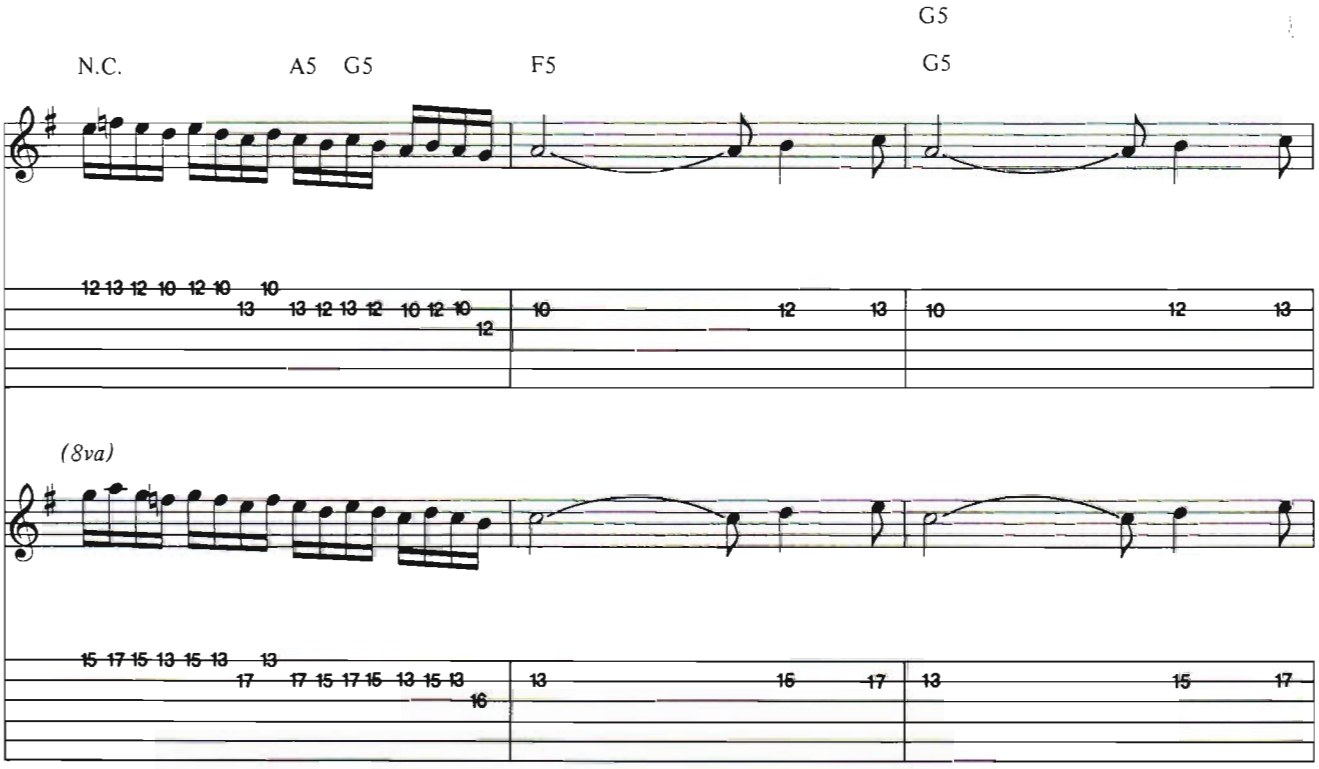

G5
A5
B
E5
We're gon - na go
Time___ and time
But then we'll see you a - gain___
I'm gon - na make you mine___
I've had e - nough
I've had e - nough
G5
G5 A5
We've had e - nough___
We've had e - nough___
Call it babe___
So in - sane___
She said
She said
I
(Single notes:)
D5
D C♯
A5
E
Esus4
E
knew right from the be - gin - ing that you would end up win -
IX pos.
Esus4
E
D5
(Single notes)
D C♯
A5
- ning I knew right from the start___ you'd put an

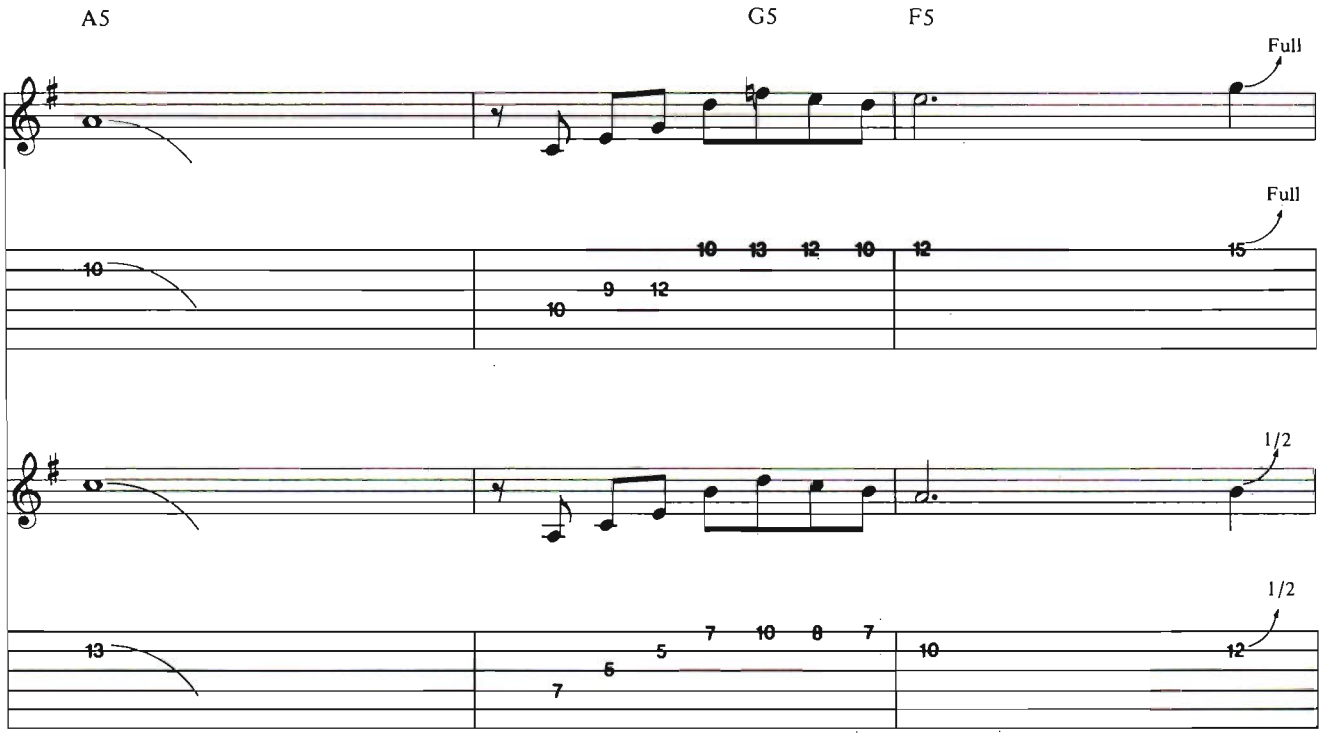

(B)
(Bass guitar only)
(Bass guitar only)
ar - row through my heart.
VIII pos.
(Bass guitar only)
(Bass guitar only)
A5
B5
(measure No. 34)
Round and
A
round well love'll find a way just give it time Round
1.
To Coda
and round what comes a - round goes a - round I'll tell you why dig!

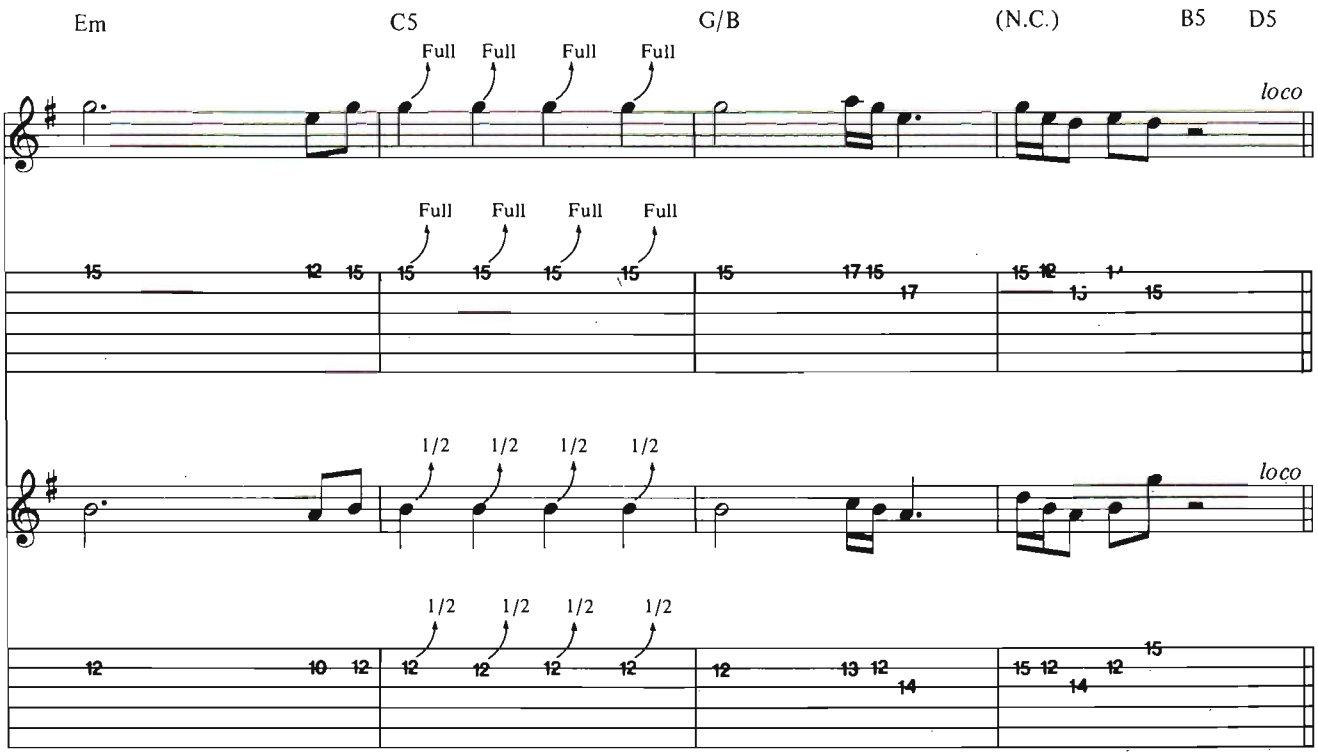


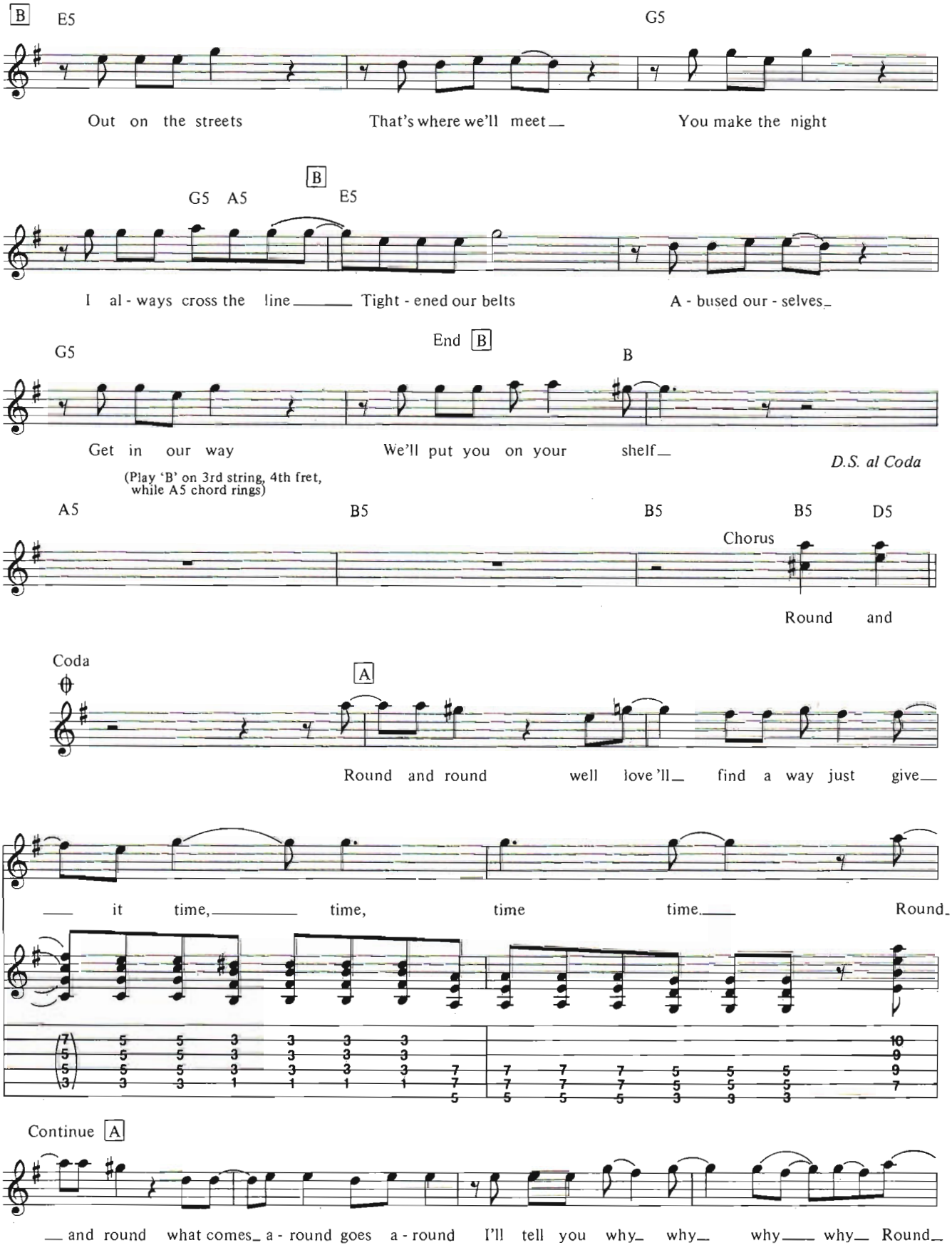
* = The 1st note of this bar should be plucked with the middle finger.

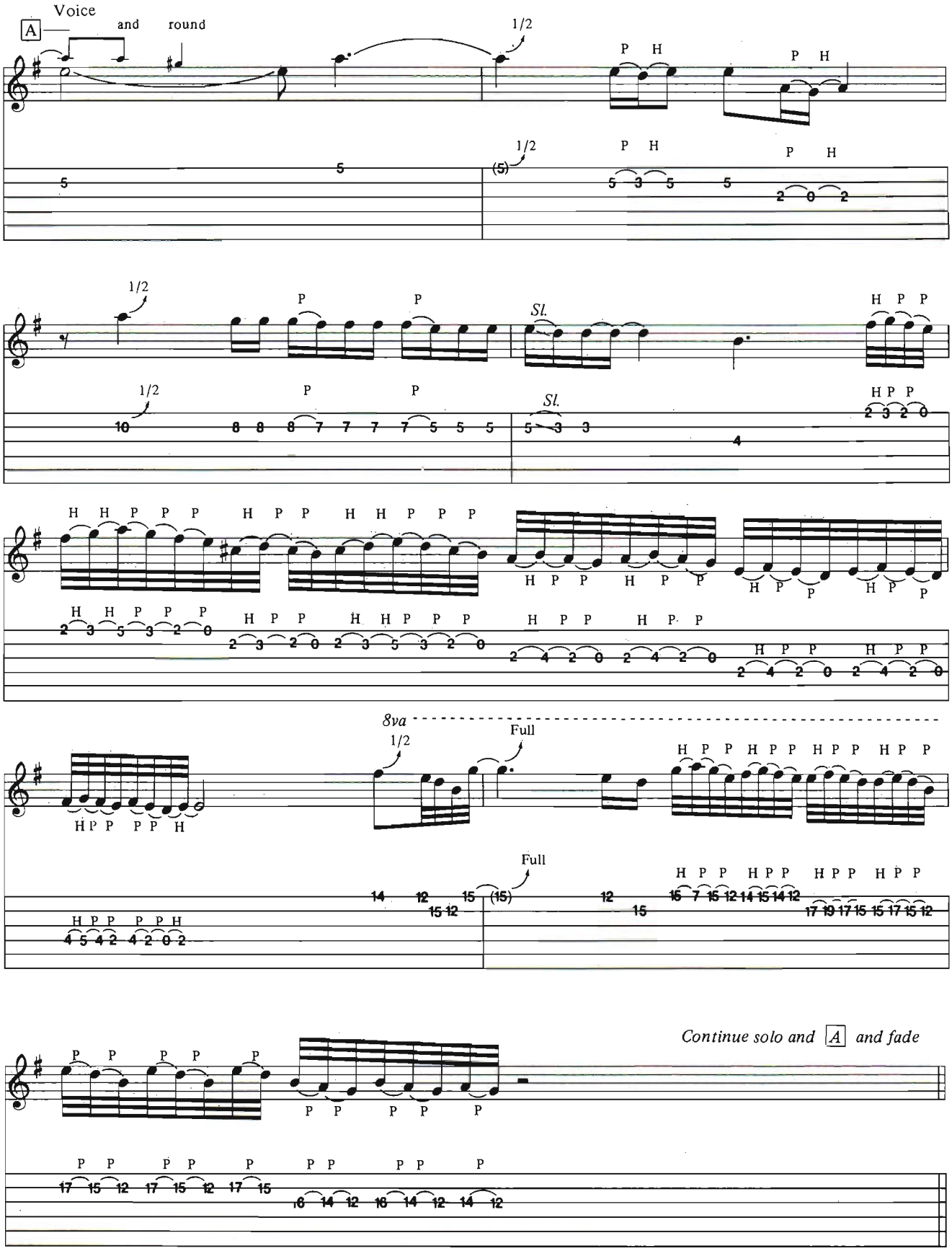

G5
F5
G5
A5
Full
Full
H
P
Full
Full
H
P
8va
1/2
1/2
H
P
1/2
1/2
H
P


N.C.
A5
G5
F5
G5
G5
(8va)


A5
G5
F5
Full
Full
1/2
1/2


Em
C5
G/B
(N.C.)
B5
D5
Full
loco
1/2
loco


B
E5
G5
Out on the streets
That's where we'll meet
You make the night
G5 A5
B
E5
I al - ways cross the line
Tight - ened our belts
A - bused our - selves
G5
End B
B
Get in our way
We'll put you on your shelf
D.S. al Coda
(Play 'B' on 3rd string, 4th fret, while A5 chord rings)
A5
B5
B5
B5
D5
Chorus
Round and
Coda
A
Round and round
well love 'll
find a way just give
it time,
time,
time
time
Round
Continue A
and round what comes a - round goes a - round
I'll tell you why
why
why
why
Round


A
Voice
and
round
1/2
P H
P H
(5)
Sl.
8va
Full
Continue solo and A and fade

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Lacey, WA 98503

REGIONAL REPORTS

Mistreater, a heavy metal band, is now working their way into the L.A. area, aiming toward Hollywood. If you are into metal, then check them out. They're definitely one of the heaviest metal acts around. They have been known to project a dark aura around them and these boys have class. Mistreater will prevail.

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Fontana, CA 92335

Hard rock fans prepare for the coming of the best hard rock around! Leeway is, without a doubt, already the best band in the Great Lakes area and they are fast becoming a national sensation. The lead singing of Matt Marks is great, while Chris Lee's lead guitar work is phenomenal. Bassist Mark Baker plays a steady beat and shows that he can play with the best on the band's remake of the Kiss hit *Strutter.* Leeway is one of the few bands in the business to use a double drummer system and they have two of the best in Scott Fogel and Sharen "Sha" Lee. In the future, Leeway will be as much a household name as Van Halen. Although Leeway is an Ohio band, my friends and I still consider them the best.

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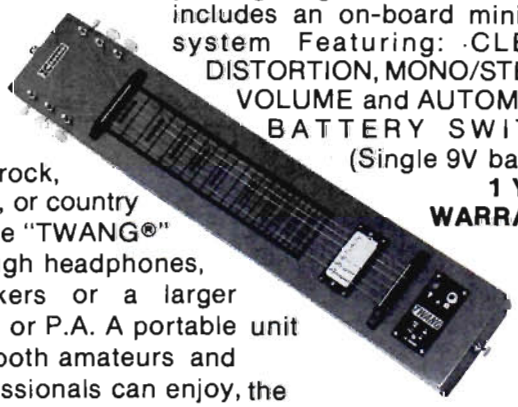

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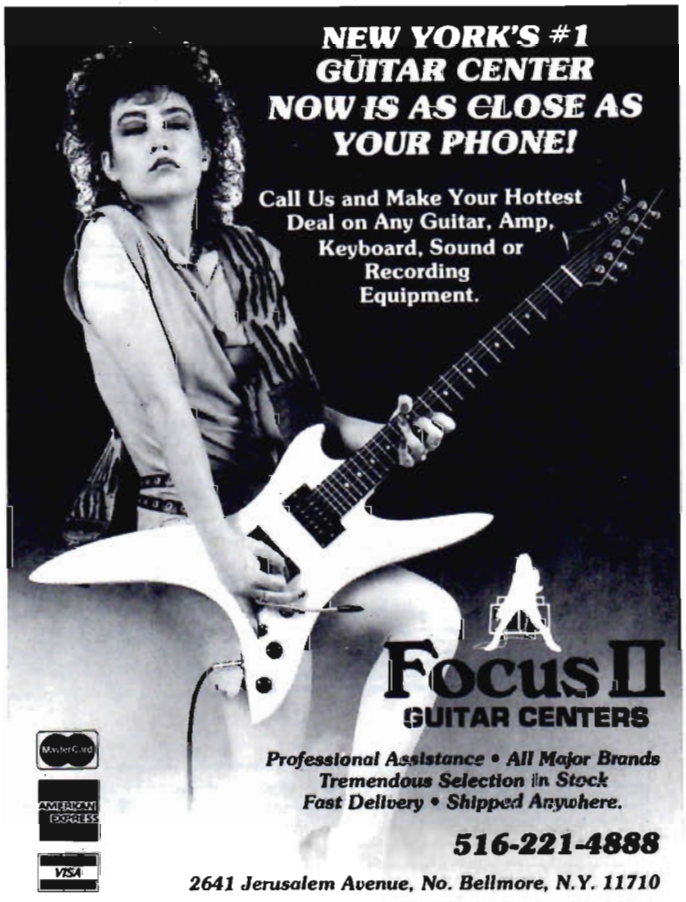

Continued from page 66

much fire that when I started it was hard not to be influenced by him.

"But I've obviously tried to veer well away from what he's doing rather than copy him. I'm familiar with the things he does, like the right-hand technique, but I won't use it live because it does sound like him. Anyone really into Eddie, who tries to play and look just like him is going to have problems. I now feel that I'm going my own way—people are either going to accept my playing or if they don't that's their business."

Touring will no doubt help Warren to further establish his own identity. "In the end it'll be good because it'll season me to become a more controlled player," he believes. "Radical exposure will help my weakest areas."

Asked to list his weakest points, Warren reckons: "I guess I tend to play too fast all the time. I don't know whether that's a case of wanting to be known, or if it's just that it came very easy to me. To a young player, it's very attractive to be fast. But now it's hard to slow down and play in, say, more of a Beck style. A guy I like very much is Gary Moore; he can play at lightning speed, but his slow stuff also knocks me out. So, that's what I want to do: become a more rounded musician."

Warren is still only 21 and he clearly has plenty of time for maturity. Like his partner, and indeed many of the new rock axemen, he has veered away from standard Gibson or Fender equipment. Both Crosby and De Martini have elected to use Charvel/Jackson guitars.

"To tell the truth, when we started playing them it was because we didn't have any guitars," confesses Robbin. "Warren had borrowed one from Ronnie Dio, which he had to give back, and I'd been using one that I'd made up from a Charvel body and neck. It looked pretty ugly! So we went to Grover Jackson, whom I'd known for four years, and said can you give us some spare bodies and necks which we'll put together ourselves. He said, 'Look, you guys are getting bigger, so I'd rather have you playing my best guitars.' He gave Warren a Strat and we worked on designing one for me until we finally came up with one that I liked. I've actually had 10 Jacksons and when they weren't right Grover would just say, 'OK, let's try again.' It was great, because if you go and buy another brand and you don't like it, you've lost. I was able to work on everything with Grover until I was happy."

Warren is equally content with his Charvel and claims: "For me, they play different and better than anything that's around right now. The first time I played a Charvel I knew that was the guitar I had to have. It had a real warmth to it."

As far as sound equipment is concerned, Robbin states: "I'm using four Laney 100-watt pro II amps; four Laney cabinets, which are a little bigger than the Marshalls and are fitted with 85-watt celestions. Warren uses Orange cabinets, but we're both using the Laney tops."

It's somewhat ironic that, according to the Chinese, 1984 is the year of the rat. On the rock calendar that would also appear to be true, since Ratt are well on their way to the top. This is only the beginning and as Robbin Crosby warns: "We're looking for superstardom!" ■

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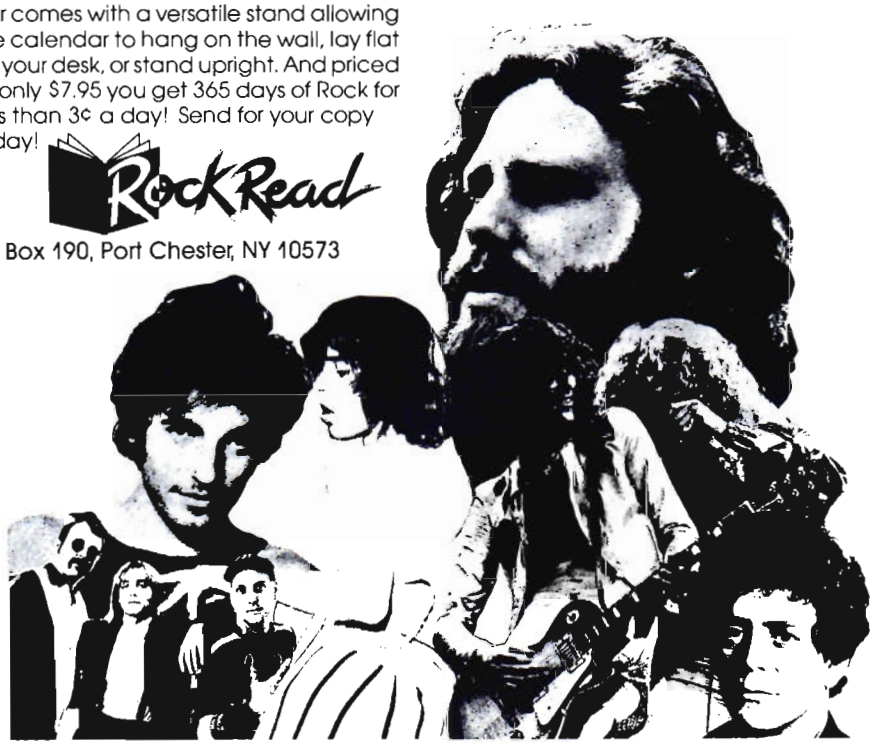

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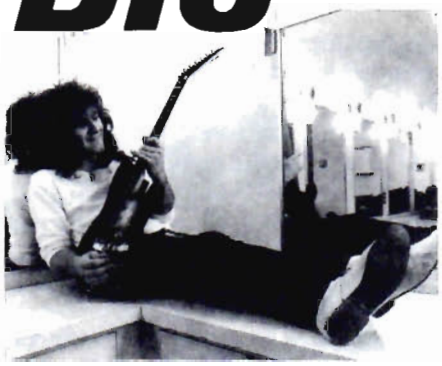
DIO

Continued from page 53



Gene Kirkland/Pix Int'l

Growing up in the stormy city of Belfast, where the political and religious unrest made everyday life extremely tough, it's not surprising that Viv found solace in strumming his guitar. When he left school in 1979, he was determined to pursue a musical career.

"I toyed with the idea of going to London and possibily joining a band," he recalls. "It was obviously much more convenient to put something together at home though. So I formed a group called Sweet Savage with some other local guys and we started gigging. That eventually became a bit limiting though, because we couldn't keep doing the same circuit over and over again."

Sweet Savage issued several independent singles and then fate seemed to deal them a good hand when they were offered the support slot on Thin Lizzy's 1981 British tour. However, as Viv reflects: "It didn't really do us much good, because we had no proper product to support. What's worse was that it cost us a fortune to do."

Somewhat disillusioned, Viv and the band returned to Belfast. Gradually, affairs began to grind to a halt and the guitarist was extremely fortunate when the opportunity to join Dio arose.

"We were in Dublin doing a bit of recording and strangely enough Jimmy Bain was in the same studio rehearsing with Phil (Thin Lizzy) Lynott," Viv remembers. "Sweet Savage had done a few support gigs with Jimmy's old band, Wild Horses, and so when I saw him we began chatting. He mentioned that Ronnie had called up, saying that he was coming to London to find a bassist and a guitarist, so I immediately gave him a cassette of my playing."

Gene Kirkland/Pix Int'l

After spending a couple of anxious days by the phone, Viv finally got a call and the next thing he knew he was in a London rehearsal studio with Jimmy, Ronnie and Vinnie. "To be quite honest, I didn't really think I was going to get the job. I was a bit awestruck and was half expecting this big star trip to be laid on me. But it didn't happen that way at all and we all got on fine."

Strangely enough, Viv had once dreamed up an imaginary group, in which he actually played alongside Bain and Dio. As he explains: "Ever since Sweet Savage opened for Wild Horses and I heard Jimmy play, I always thought he was the most solid rock and roll bassist I'd ever heard. He had tremendous personality and character on stage. So I imagined that if I had to put an ideal band together, he would be the bass player. Ronnie had been my favorite singer for years and so the whole thing was very weird."

Did Ronnie prove to be an easy person to work under?

"Not at first," answers Viv. "In actual fact, he's very demanding to work for. He can turn around and bust your balls at any given moment, which he did quite a lot at the start. But that was good in a way because I really needed it. I always thought that if I ever got the chance to play on an Lp, I'd go crazy. Ronnie stopped me from doing that, which gave me a clearer outlook on what I was doing. Going into the studio as a guitar player, you want to prove something and often try to fill up every available gap. On **Holy Diver** I immediately found myself having to be more controlled."

Joining Dio forced Viv to set up base on this side of the Atlantic and, though he was initially affected by the culture shock, he has gradually grown accustomed to the American lifestyle. However, he still has rather mixed feelings as far as the Stateside guitar scene is concerned.

"Coming to America, I found that there is a totally different approach to playing guitar," he assesses. "There's a definite lack of originality and a lot of guitarists seek one basic goal—to play or look like either Eddie Van Halen or Randy Rhoads. Obviously it isn't very difficult to do that. It's just musical athletics."

Asked how difficult he feels it is for aspiring axemen to stake their own identity, Viv replies: "It's very tough because the world is full of guitarists. The scene is swamped and it's pretty frightening. I try not to compete. I don't see it as being a race

or feel the need to try and look more L.A. than any other guitar player. Unfortunately a lot of people do and if you approach your playing in that way then you're headed for trouble. You'll find yourself competing with other people and in the end you look and sound more and more like them. I'd rather just be natural. If I feel like doing something one day, then I'll do it. But I always just try to be myself."

What does Viv consider to be unique about his style?

"I honestly don't know. I think if I were to sit down and try to analyze it, then I might lose it—whatever it is."

Ronnie Dio reckons that Viv's major attribute is his overall dexterity as a guitarist, both as a lead and as a rhythm player. Yet one wonders just how much importance the axeman places on his solos.

"I don't think guitar solos are that important because they don't make a song," he states. "I think it's far better to play within the structure of a band, rather than just aiming to be a soloist. I obviously like playing lead but that's certainly not my sole purpose in this band. One person who's excellent at getting great balance is Gary Moore. If you listen to him, he plays rhythm with so much empathy for what's happening with the drums and the vocals, rather than basing everything around his lead playing."

Over the past 18 months, Dio has spent a good deal of time on the road, much to Viv Campbell's delight. "I love touring," he says, "I'd much rather play on stage than in the studio. There's a lot more energy and it's far more spontaneous.

"Touring has also gotten me a lot closer to my equipment, in terms of finding out exactly how it sounds and what I need. On the first Lp, we just hired gear and I had one guitar—my trusty old Les Paul. Now, my main one is a Charvel Stratocaster, which is great. It's fitted with a Floyd Rose system, although I only use that sparingly. I still use the Les Paul occasionally but it has a very different sound; it's fat and not very versatile. I've found that I can get more natural sounds from the Strat. With the Les Paul, no matter what you do, it's always going to have that typical Les Paul sound."

As for his choice of amps and effects, Viv reveals: "I use the Marshall JCM 800's—the standard rock and roll amps. I've tried a few others like Hi-Watt, Laney and Mesa Boogie. The Mesa Boogie's are probably more versatile than the Marshalls, but for the price they charge it doesn't seem worth it. As for effects, I've got a Roland chorus echo, a Lexicon PCM 41 digital delay and a harmonizer. But I don't use them a lot. If anything, I'll use the Roland to fatten up the stage sound."

Vivian Campbell is definitely a man to be watched and, as Dio establishes itself as one of the prime metal forces, it can only be a matter of time before he gets the attention he so justly deserves. Yet, whatever the future may hold, this modest, unassuming young Irishman isn't desperate for recognition in the guitar hero stakes.

"I once had those dreams, but not anymore," he confesses. "I used to sit at home in Belfast and think that I'd love to be thought of as one of the world's top guitar players. If that happens, it'll be nice, but I don't intend to go out and seek it. If people decide to give me their attention, then all well and good." ■

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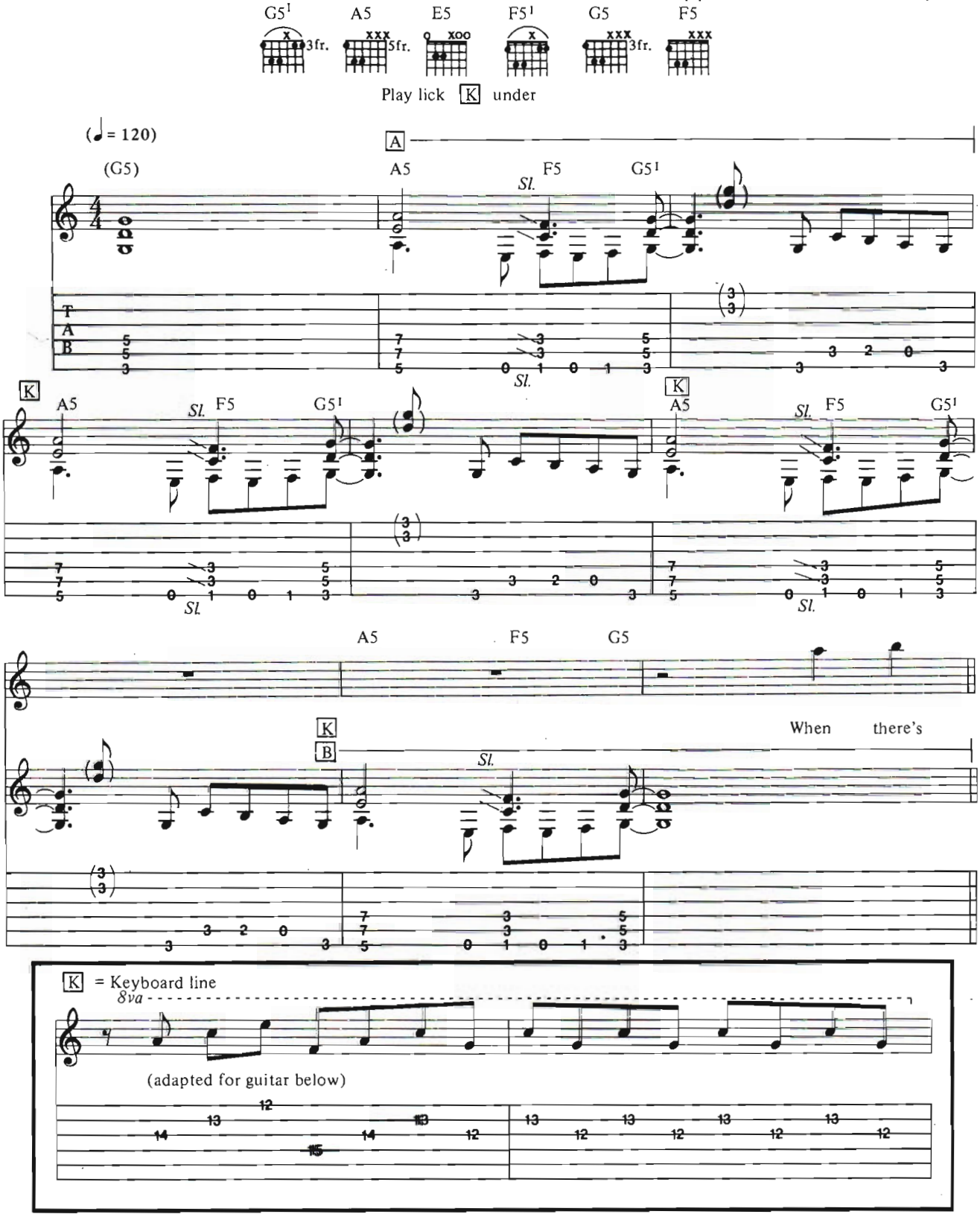
Tablature Explanation see pg. 94

RAINBOW IN THE DARK

As recorded by Dio

(From the album THE LAST IN LINE/Warner Bros. 25100-1)

Words by Ronnie James Dio.
Music by Jimmy Bain,
Vinnie Appice and Vivian Campbell



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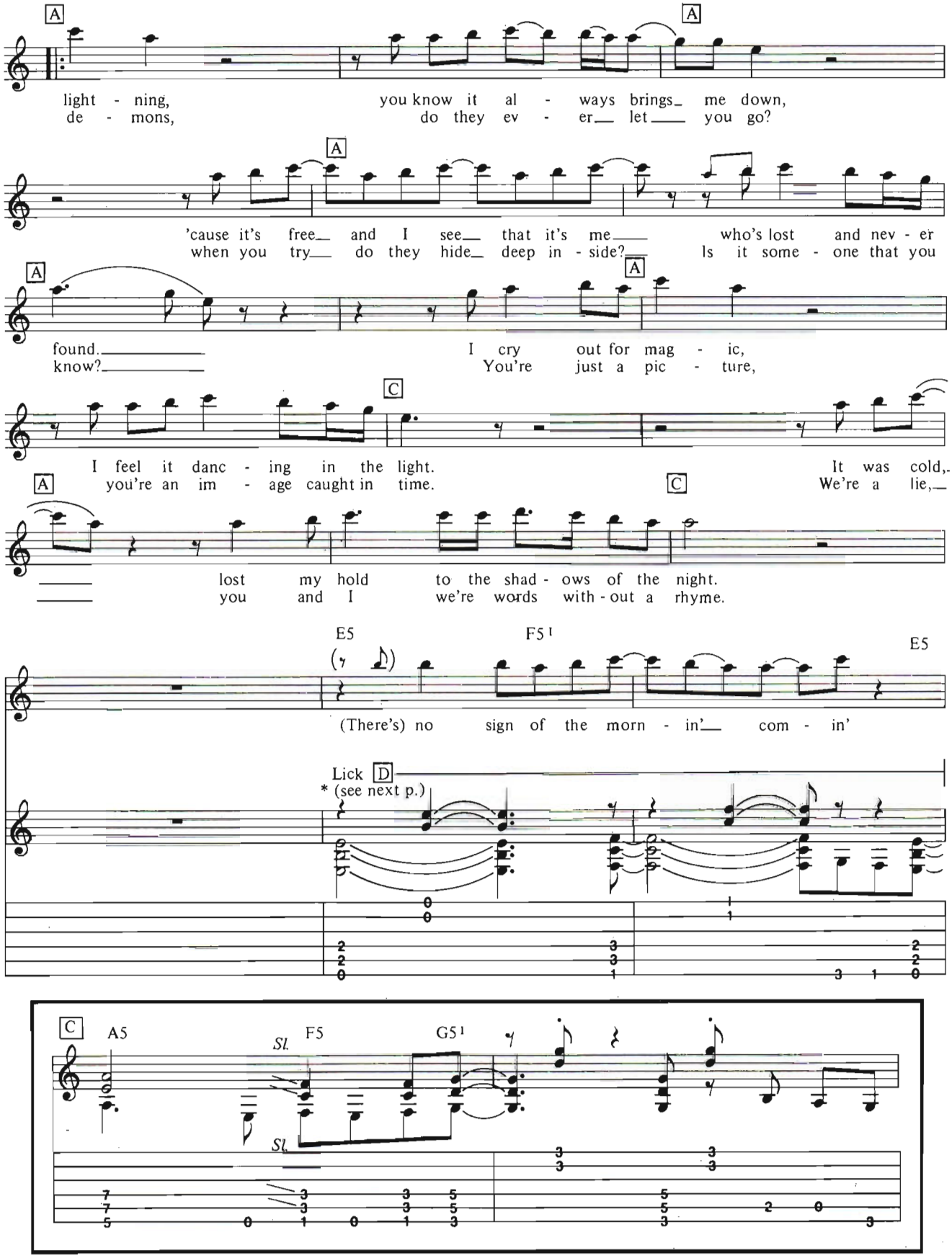
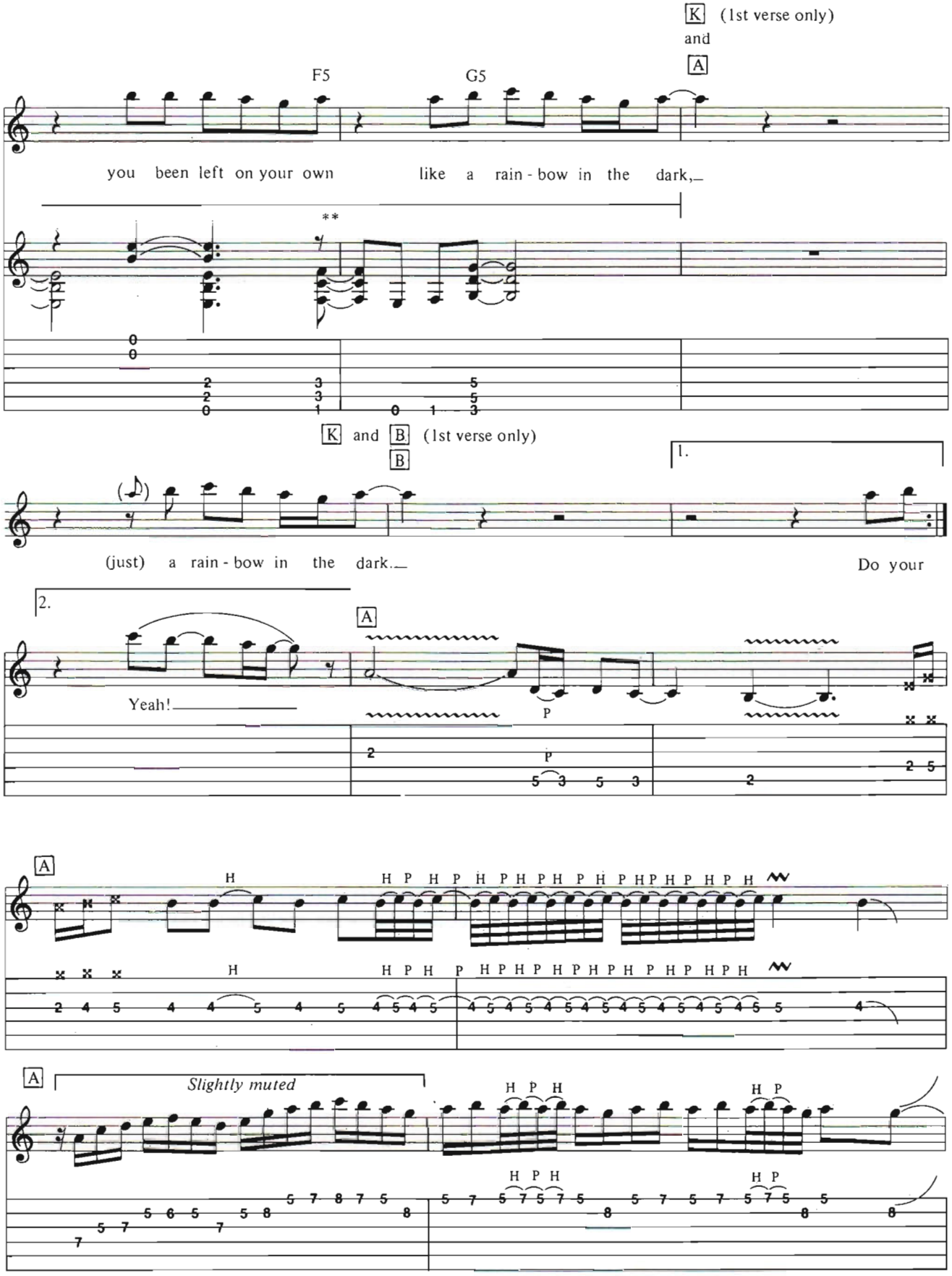
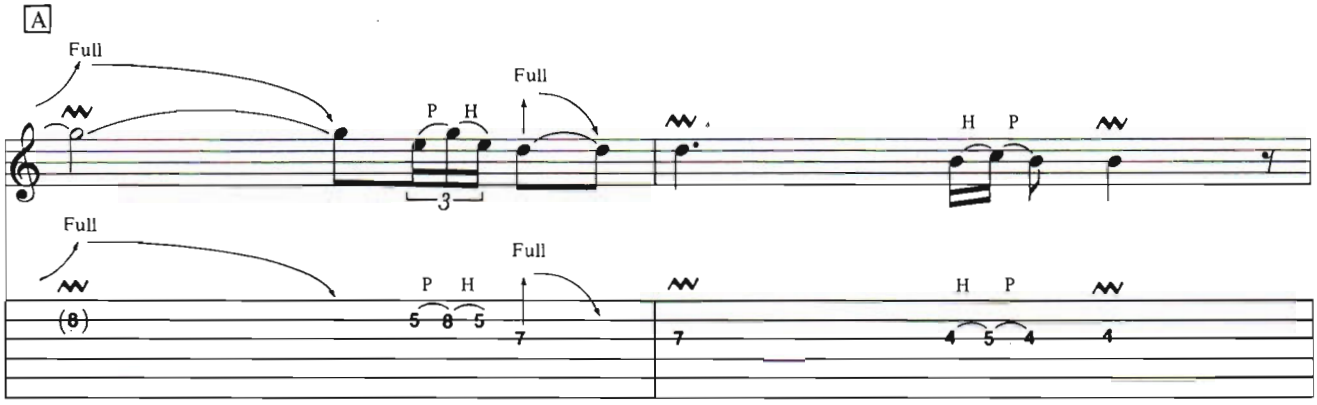
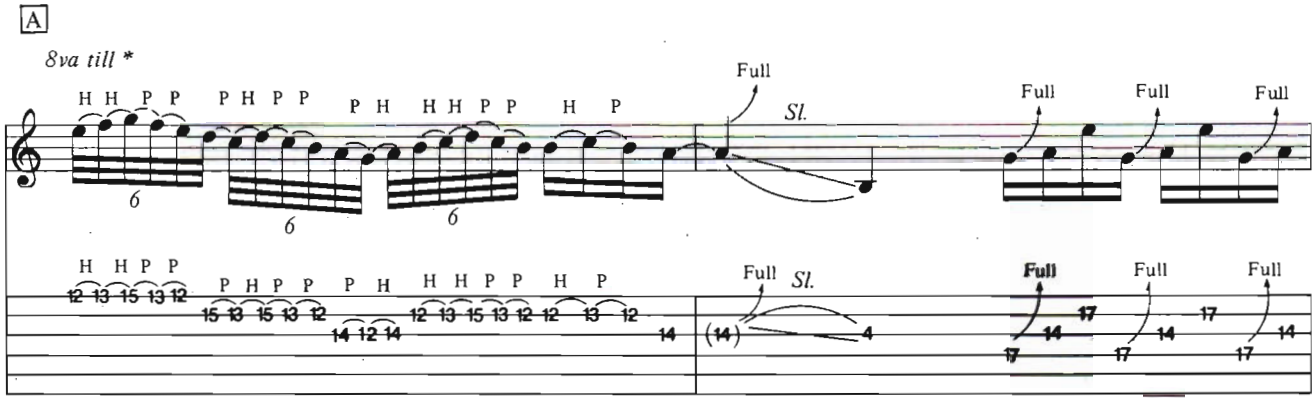

A
light - ning, you know it al - ways brings_ me down,
de - mons, do they ev - er_ let_ you go?
'cause it's free_ and I see_ that it's me_ who's lost and nev - er
when you try_ do they hide_ deep in - side?_ Is it some - one that you
found._ I cry out for mag - ic,
know?_ You're just a pic - ture,
C
I feel it danc - ing in the light. It was cold,
you're an im - age caught in time. We're a lie,_
lost my hold to the shad - ows of the night.
you and I we're words with - out a rhyme.
E5 F5 E5
(There's) no sign of the morn - in'_ com - in'
Lick D
* (see next p.)
A5 F5 G5
Sl.



* = Note: this chord is played in two segments on the first beat, strings 4, 5, & 6 are struck. On the second beat, strings 1 & 2 are struck while strings 4, 5, & 6 continue to ring.

** = Note: these chords are played as above, except they are initially struck one half beat earlier


A
Full
Full
P H
H P
3
Full
Full
P H
H P
(8)
5 8 5
7
7
4 5 4
4


A
8va till *
H H P P
P H P P
P H
H H P P
H P
6
6
6
Full
Sl.
Full
Full
Full
H H P P
P H P P
P H
H H P P
H P
12 13 15 13 12
15 13 15 13 12
14 12 14
12 13 15 13 12
12 13 12
14
Full
Sl.
(14)
4
Full
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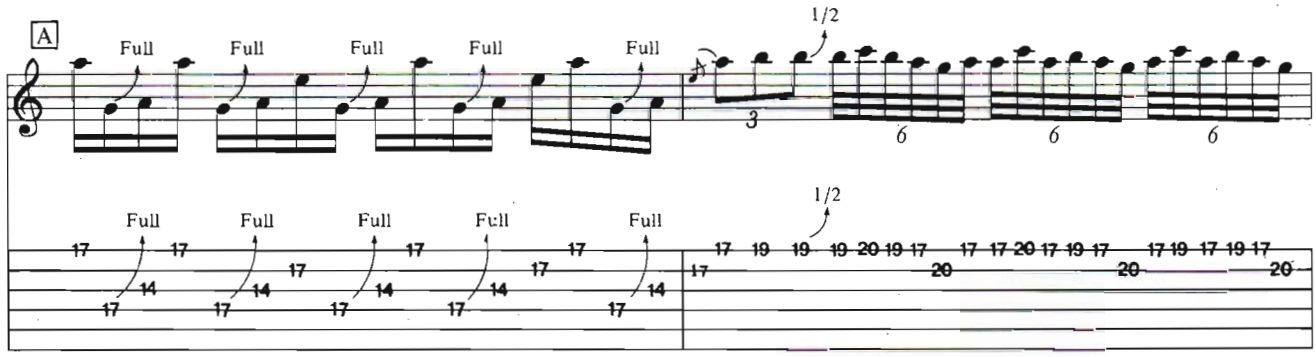
Full
17
14
17
17
14
17
17
14
17


A
Full
Full
Full
Full
Full
1/2
3
6
6
6
Full
Full
Full
Full
Full
17
17
14
17
17
14
17
17
14
17
17
14
17
17
14
17
17
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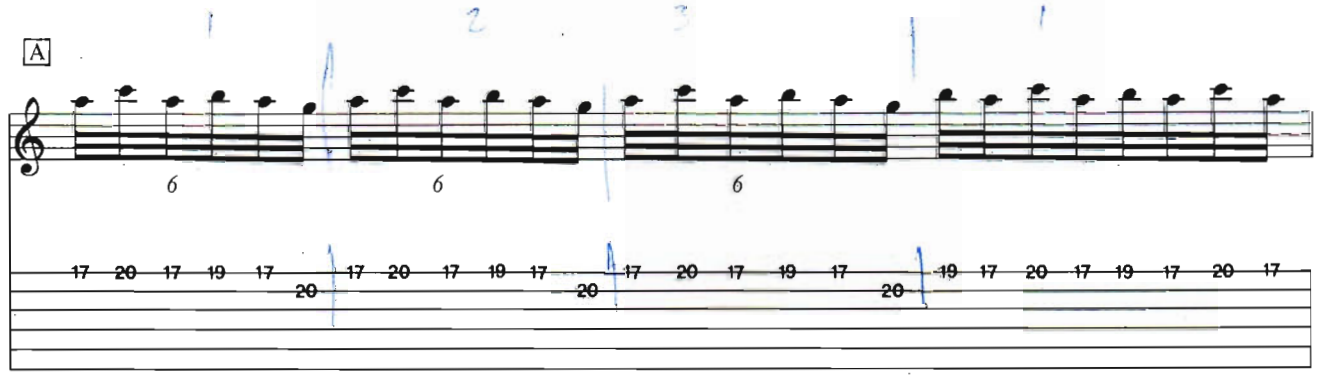
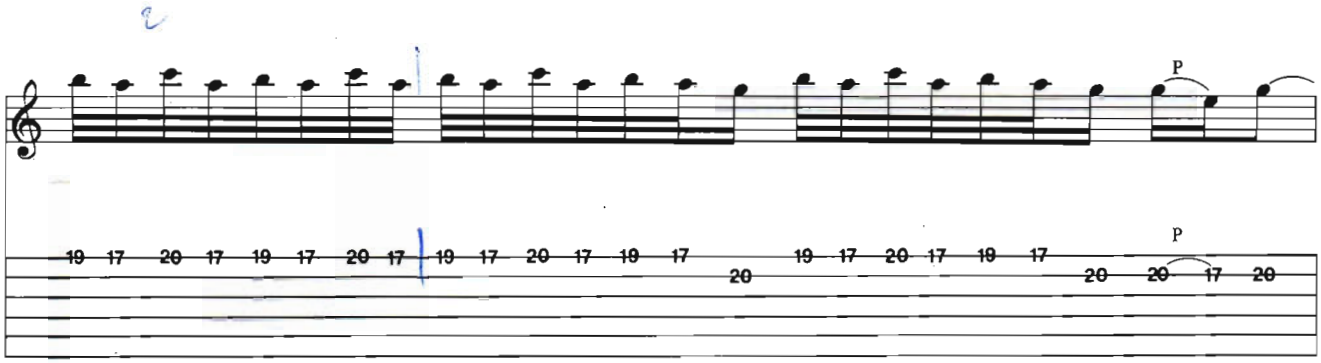
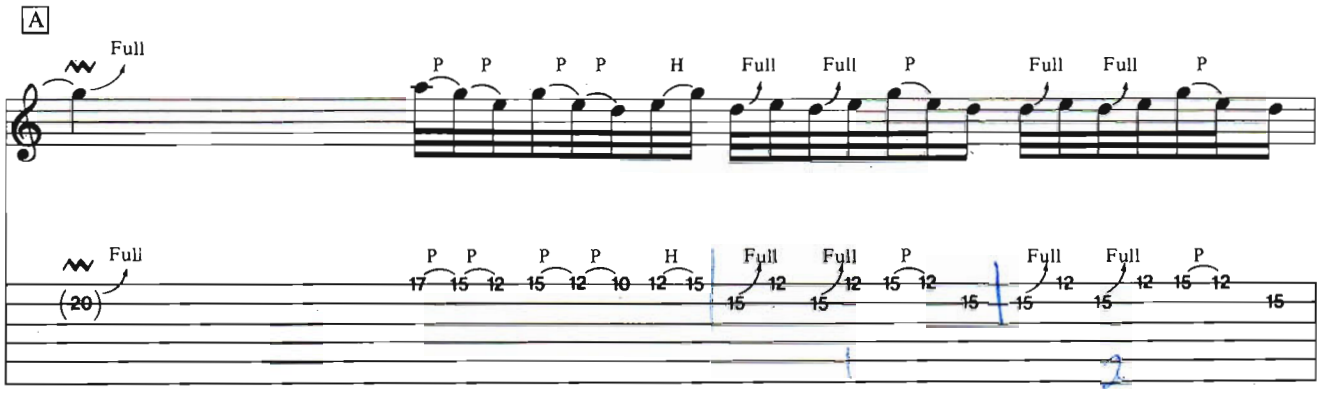
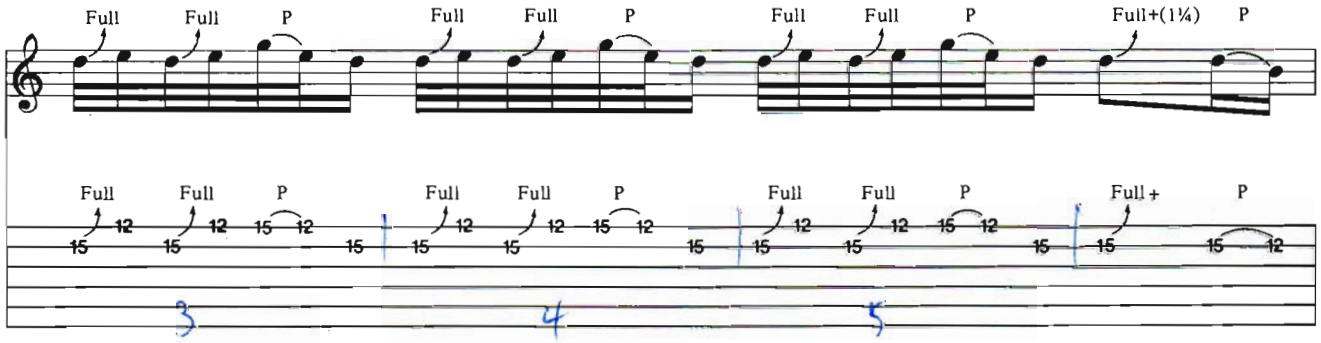
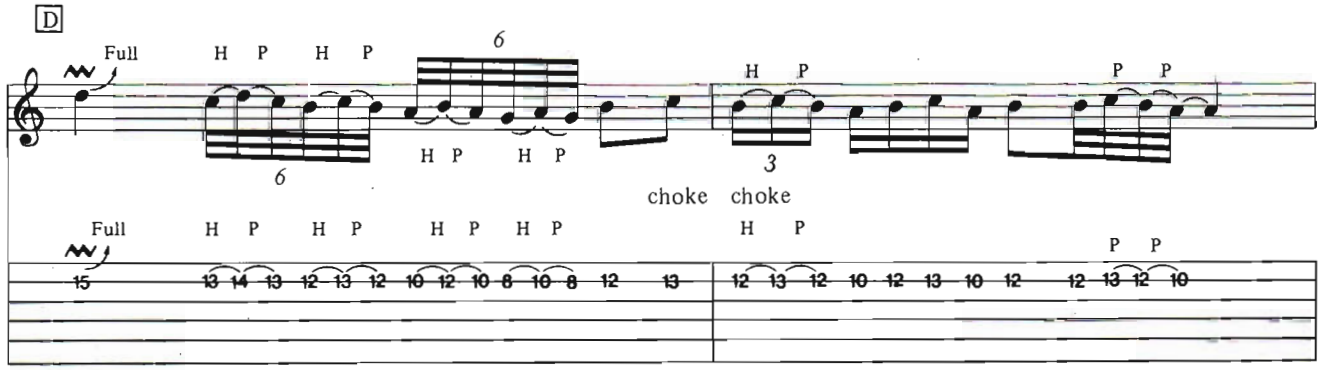
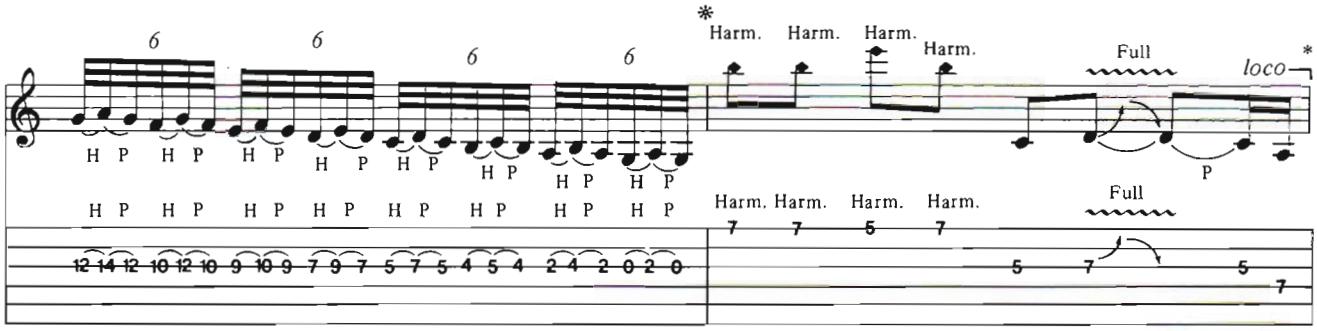

A
1
2
3
1
6
6
6
17 20 17 19 17 20
17 20 17 19 17 20
17 20 17 19 17 20
19 17 20 17 19 17 20 17


P
19 17 20 17 19 17 20 17 19 17 20 17 19 17 20 19 17 20 17 19 17 20 20 20 17 20
P

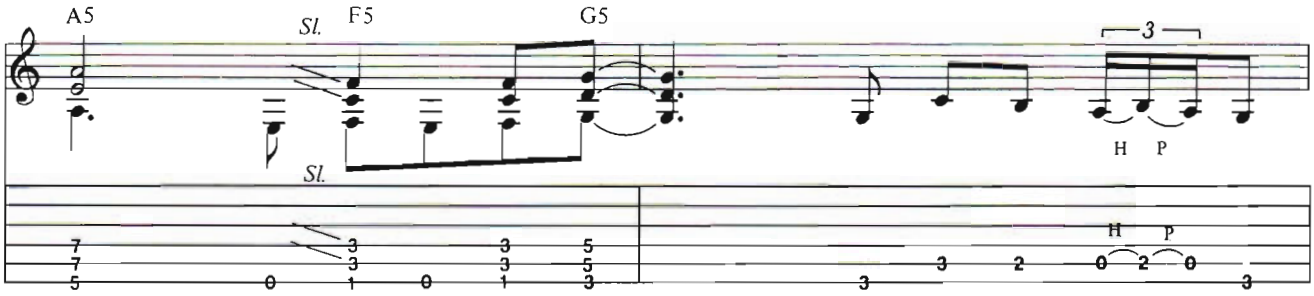

A
Full
P P P P H Full Full P Full Full P
Full
(20)
P P P P H Full Full P Full Full P
17 15 12 15 12 10 12 15 15 12 15 12 15 12 15 15 12 15 12 15 12 15
1
2


Full Full P Full Full P Full Full P Full+(1¼) P
Full Full P Full Full P Full Full P Full+ P
15 12 15 12 15 12 15 15 12 15 12 15 12 15 15 12 15 12 15 12 15 15 15 12
3
4
5


D
Full H P H P 6 H P H P
6
H P P P
3
choke choke
Full H P H P H P H P H P
15 13 14 13 12 13 12 10 12 10 8 10 8 12 13 12 13 12 10 12 13 10 12 12 13 12 10

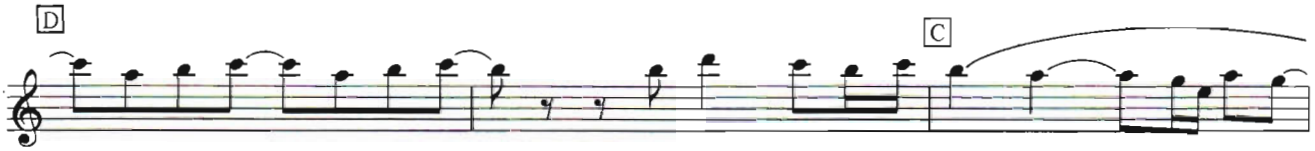


Rhythm guitar

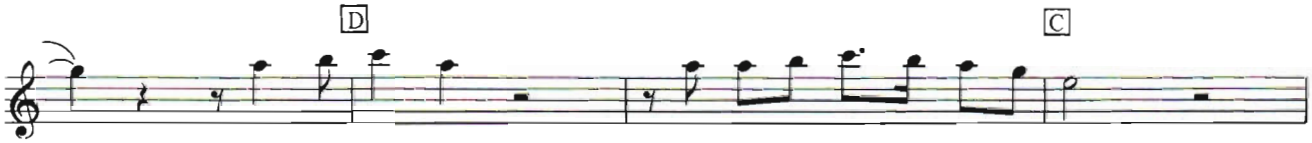


When I see light - ning,

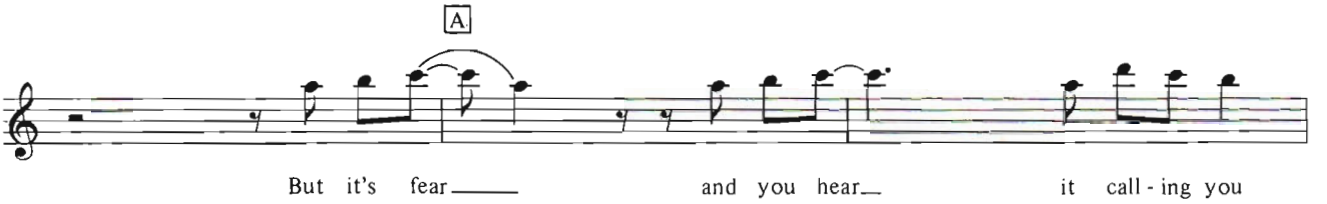
you know it al - ways brings me down 'Cause it's free

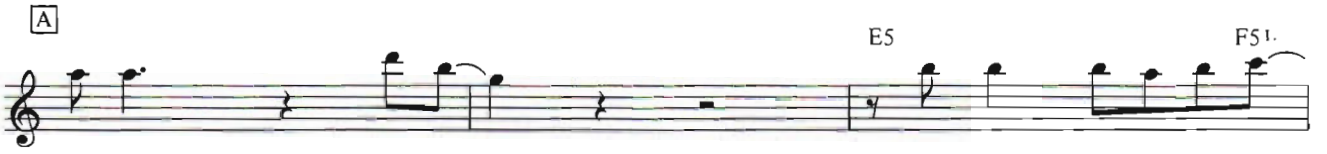


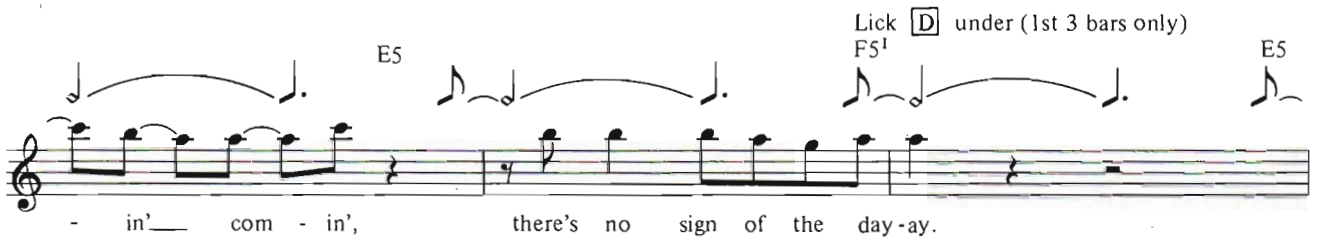
and I see that it's me who's lost and nev - er found.

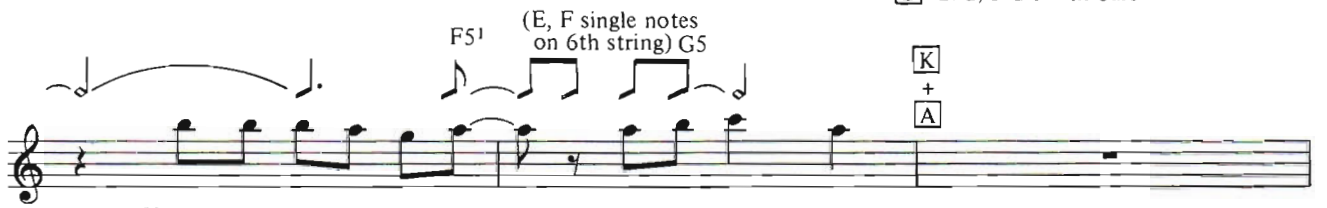


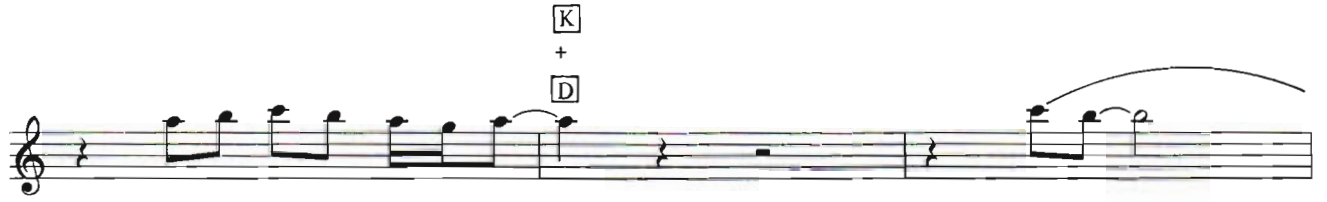
Feel the mag - ic, I feel it float - ing in the air.

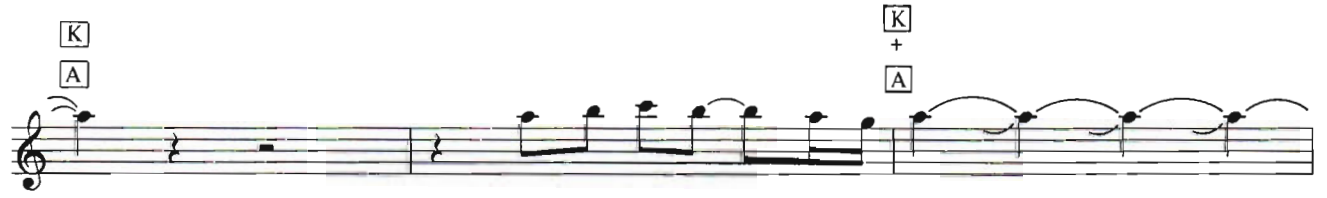

A
But it's fear and you hear it call - ing you

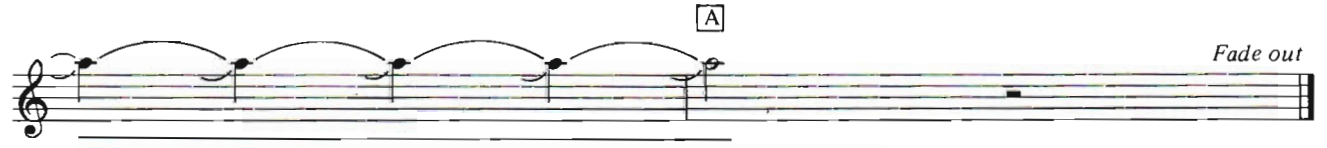

A
E5
F5¹
be - ware, look out! There's no sign of the morn -

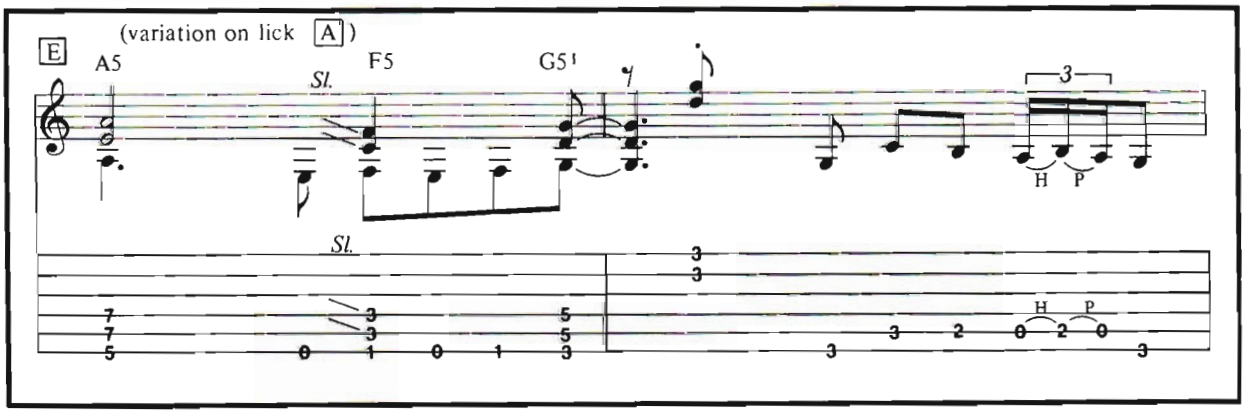

Lick D under (1st 3 bars only)
E5
F5¹
E5
- in' com - in', there's no sign of the day - ay.


D 2nd, 3rd & 4th bars
F5¹
(E, F single notes on 6th string) G5
K + A
You've been left on your own like a rain - bow,


K + D
like a rain - bow in the dark. Yeah!


K A
K + A
You're a rain - bow in the dark


A
Fade out


E
(variation on lick A)
A5
F5
G5¹
Sl.
3
H P
Sl.
H P

Continued from page 51

BRUCE SPRINGSTEEN

scendence, circuses, carnivals, a naive idealism. These images got darker after his success, as the working class kids he wrote about grew older, past their glory days, to find they'd married too soon and were caught in the American nightmare.

"I guess for the **Born to Run** record I kind of established a certain type of optimism," he said. "After that I felt I had to test those things to see what they were worth. I guess in a funny way I began to do that test after **Born to Run** and through **Nebraska.** Those records were kind of my reaction, not necessarily to my success, but to what I was singing and writing about and what I was feeling. What I felt the role of the musician should be, what an artist should be. The one thing I did feel after **Born to Run** was a real sense of responsibility to what I was singing and to the audience. I didn't have an audience before that, not much of one. I was concerned with living up to that responsibility. So I just dove into it. I decided to look around. I decided to move into the darkness and look around and write about what I knew and what I saw and what I was feeling. I was trying to find something to hold onto that doesn't disappear out from under you. Eventually it led up to **Nebraska,** which was a record about the basic things that keep people functioning in society, in a community or in their families or in their jobs. The idea is that they all break down. They fail. The record was a spiritual crisis: families fail, your job fails and then you're gone, you're lost, you don't have any connection to anything. Everything just goes out the window.

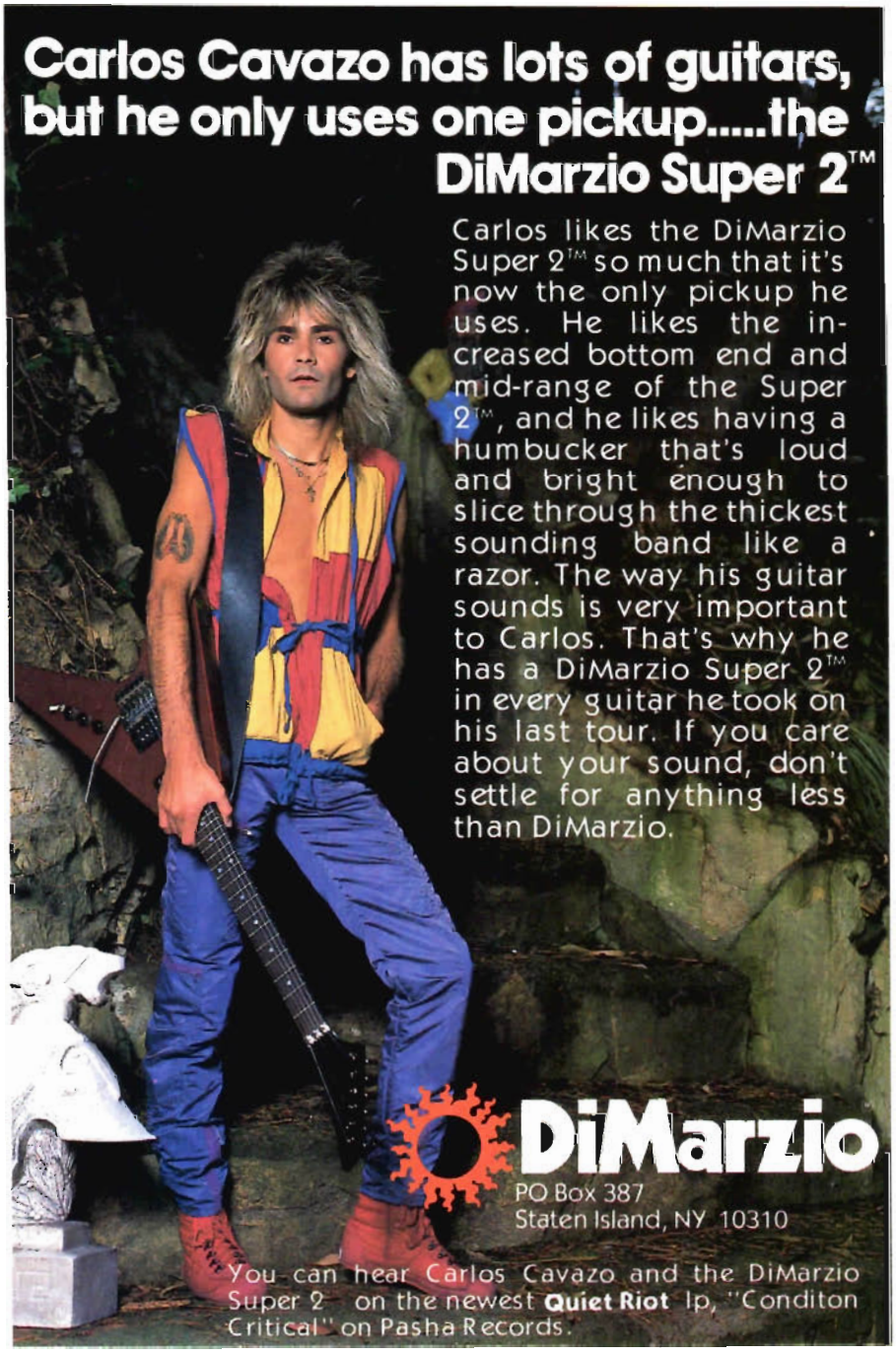
"I was interested in finding out what happens then; what do my characters do, what do I do?"

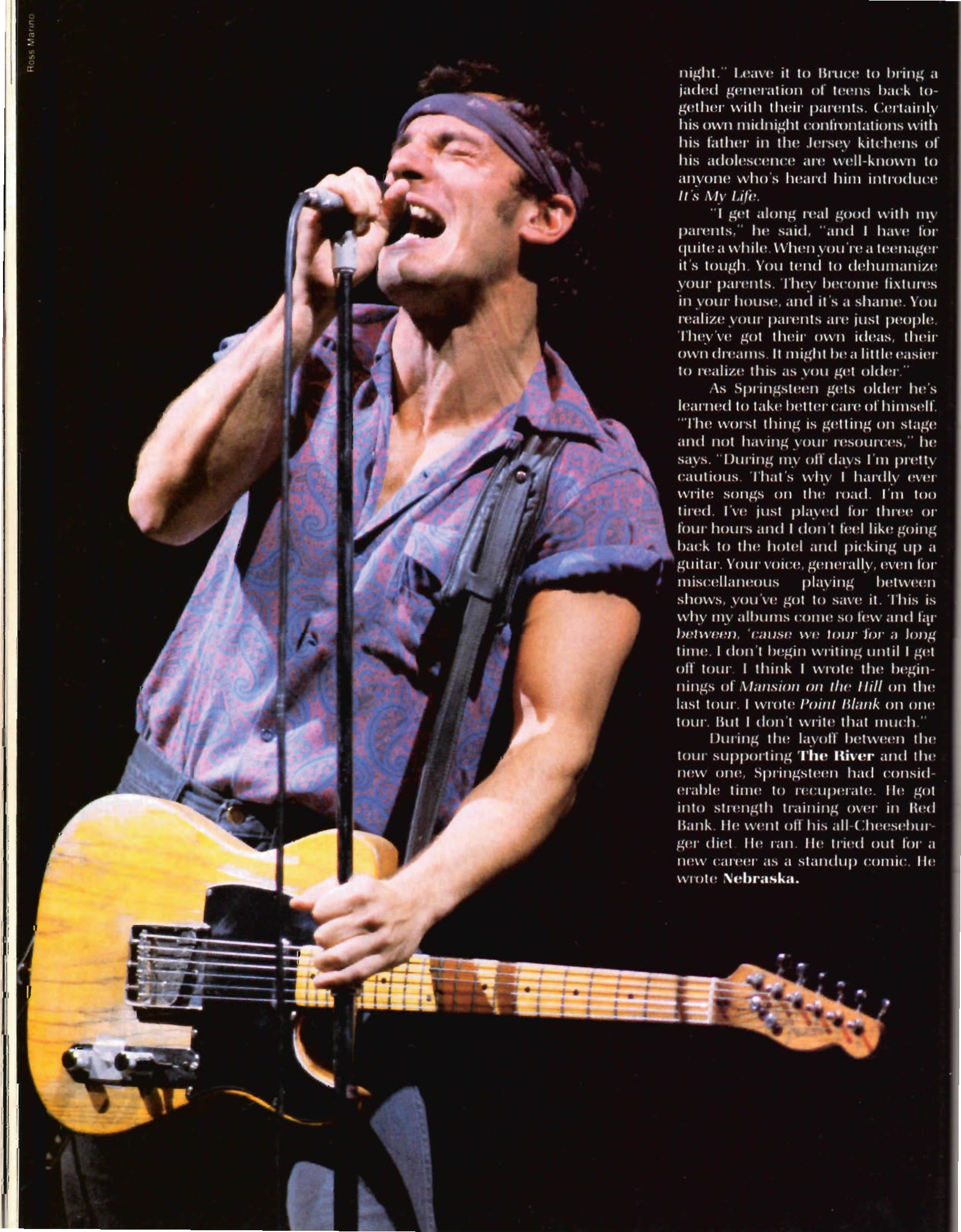
What Springsteen did was to create **Born in the USA,** a peek into the light when compared to his last three Lps, a patriotic, if not star-spangled album—but hardly anyone else's idea of sunshine and roses, lollipops and rainbows.

"The whole thing basically in rock 'n' roll is dancing on your problems," he told me. "So a song could be about something that is not necessarily uplifting and still be uplifting. What's uplifting is communication. That's what excites people. I think that the message or the words or the specifics of what the song says is secondary. It's the recognition of the emotion that people find uplifting and exciting. It's just the feeling of sharing the same emotional experience."

Which is why the crowd at a Springsteen concert can be blown equally away by an American classic like *Jungleland* and a refurbished Tin Pan Alley chestnut like *Twist and Shout.* For as much of an Allen Ginsburg as Springsteen may be, he's also Gene Kelly, dancing in the dark, dancing on his problems. At the Meadowlands he even danced with his mother. It brought the house down.

"It was a great moment," he told me. "She got a tremendous round of applause, one of the biggest of the





Ross Marano

night." Leave it to Bruce to bring a jaded generation of teens back together with their parents. Certainly his own midnight confrontations with his father in the Jersey kitchens of his adolescence are well-known to anyone who's heard him introduce *It's My Life*.

"I get along real good with my parents," he said, "and I have for quite a while. When you're a teenager it's tough. You tend to dehumanize your parents. They become fixtures in your house, and it's a shame. You realize your parents are just people. They've got their own ideas, their own dreams. It might be a little easier to realize this as you get older."

As Springsteen gets older he's learned to take better care of himself. "The worst thing is getting on stage and not having your resources," he says. "During my off days I'm pretty cautious. That's why I hardly ever write songs on the road. I'm too tired. I've just played for three or four hours and I don't feel like going back to the hotel and picking up a guitar. Your voice, generally, even for miscellaneous playing between shows, you've got to save it. This is why my albums come so few and far between, 'cause we tour for a long time. I don't begin writing until I get off tour. I think I wrote the beginnings of *Mansion on the Hill* on the last tour. I wrote *Point Blank* on one tour. But I don't write that much."

During the layoff between the tour supporting **The River** and the new one, Springsteen had considerable time to recuperate. He got into strength training over in Red Bank. He went off his all-Cheeseburger diet. He ran. He tried out for a new career as a standup comic. He wrote **Nebraska.**

Bob Sorce/Pix Int'l

"I wasn't interested in performing by myself at that time," he told me. "I was just interested in getting back to some semblance of normal living. But now I might like to do that. I've seen Elvis Costello do an acoustic tour and he was really good. He did a solo thing in San Francisco and it was nice. That could be fun. But you can't be playing with the band. If I had some time off, an off year, I might enjoy doing it now."

He might also enjoy doing that live album his fans have by now given up anticipating. In fact, he taped two nights during the 10-day Meadowlands stint. Until this year he'd never been so close to putting the live experience down on tape. "I never wanted to do just a live record," he told me several years back. "It wasn't ever interesting enough for me. What I was interested in was finding out what kind of songs I could write and finding my way around the studio to get some of the feeling that the band gets on stage when I go into a recording situation. Until I could do that I didn't have the interest in a live album. I get interested in what I can do next, what kind of songs can I write, what's going to come out next? I get curious and anxious about writing more songs."

And with Bruce's reluctant foray into video (he held out even longer than Dylan) now playing on small screens everywhere (though Brian DiPalma's interpretation of *Dancing in the Dark* is much too stylized and polished to convey what the Boss is like onstage), could a fullscale concert-length tape of the band soon be in the offing? Springsteen ruminated. "I guess I'd like to get it down sometime, just so it would be there. I do enjoy seeing films of the band. I've seen films of us playing in Philly in 1975. They were funny."

So, as the USA tour moves on to points West and Southwest, Bruce Springsteen continues to move forward, but it's obvious he hasn't left that sweatshirt-wearing bearded folk-rocker from Max's (him, not me) very far behind.

"I always felt free when I was young because I was playing in a band; I liked my job. I'd get up when I wanted to get up and go out to play at night. I was writing songs and just going out and playing to the people. As we became more successful the idea was to maintain that particular freedom, because you can lose it easily. When you get a little successful it can confine you or it can give you more room. It's very easy to let it confine you. But I don't get caught up in it. Nobody is going to demand that I play harder at night than I myself would want to play. I don't gauge success by the audience's expectations. When I come off stage I know how I played and I know how I feel; it's something inside. It's a quiet, personal thing.

"I think it's all in knowing the things that are really valuable, knowing the thing inside of you that keeps you alive, keeps you vital, gives you strength, and not getting lost in the things that don't matter. I get a feeling from playing I can never get from anything else."

So far nothing has invaded that center, no movie career, no high-priced endorsements. And no hint of marriage. "I think that people tend to use the conditions of their jobs to avoid certain things," he said. "I don't rule out marriage. If it's the right moment, the right relationship, the right person, maybe you'll change the way you do the job. I love women. I love kids. I've been with my sister and her kids and seen where certain feelings they have match the intensity that I get on stage. It's a different type of experience and it's not something I want to miss out on."

On the other hand, it would be hard to envision Springsteen doing his job any differently. And right now, at least, Springsteen doesn't foresee a change.

"My ideal is just to do it better, just to keep going at it. I think the band has gotten a lot better since our last tour. I'm interested in getting to be as good as I can. I think that's where I'm most useful. That's where I want to be."

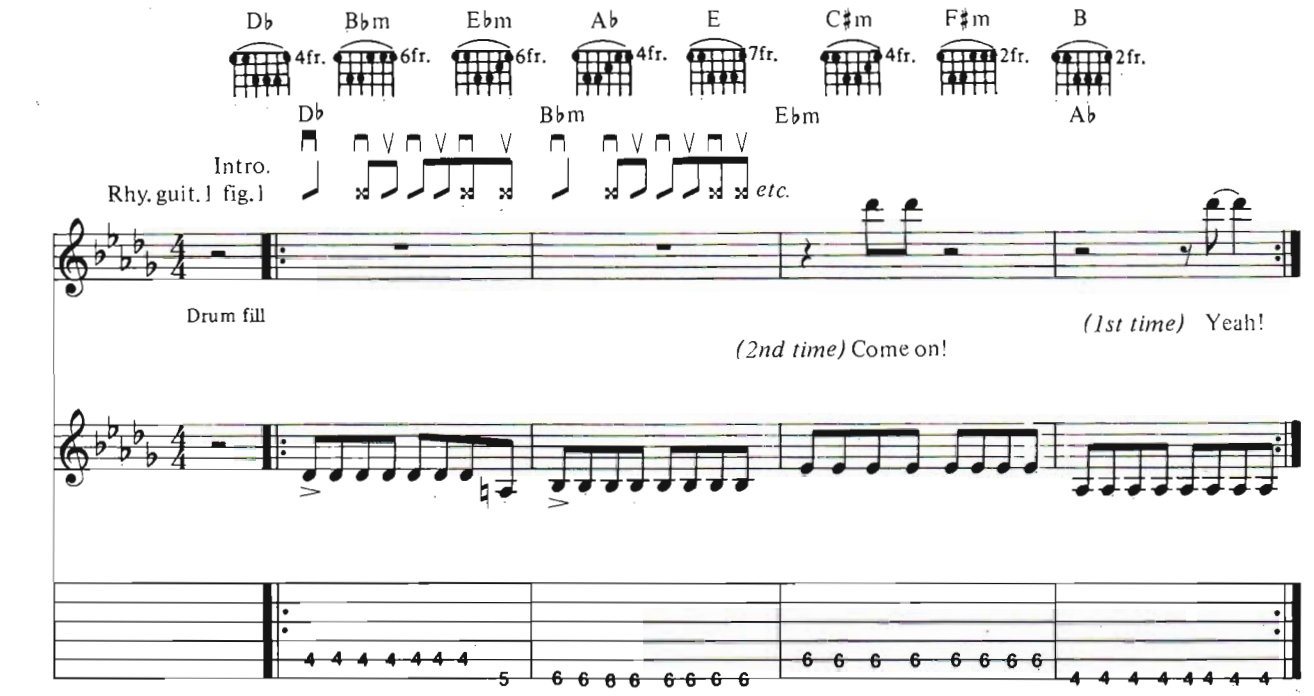
Wherever there's rock 'n' roll, that's where Springsteen is sure to be. "It's a funny thing," he said, "when you ride into town and see all the houses. Like when we played Pittsburgh; that city, when the sun's out it looks like it's cloudy. It's great because you see all the people in their gray little houses, and they come out and down to the show, and it's wild for a few hours. Then you go back to your room and you see that gray skyline and you feel like you whipped it, just for a night. For a little while you feel like you won something."■

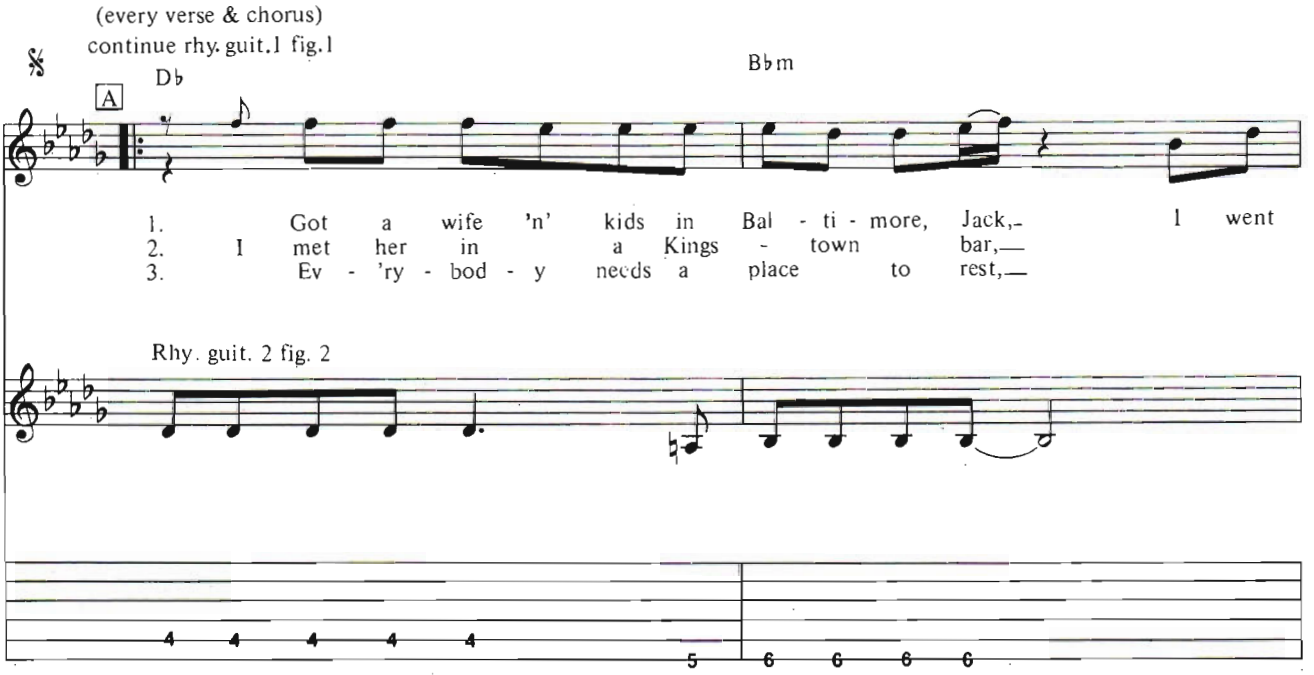
Tablature Explanation see pg. 94

HUNGRY HEART

As recorded by Bruce Springsteen
(From the album THE RIVER/Columbia PC 2 36854)

Words and Music by Bruce Springsteen





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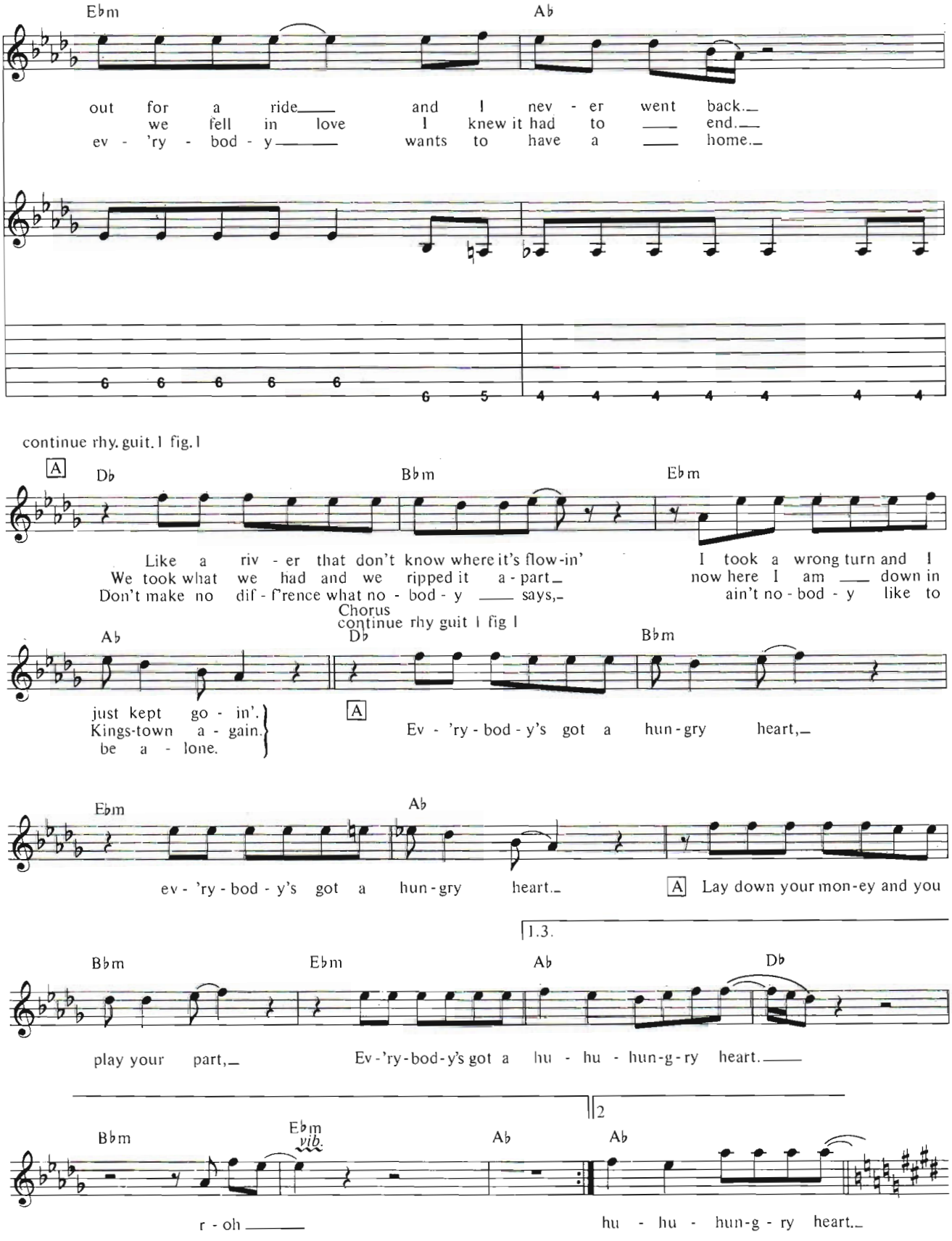
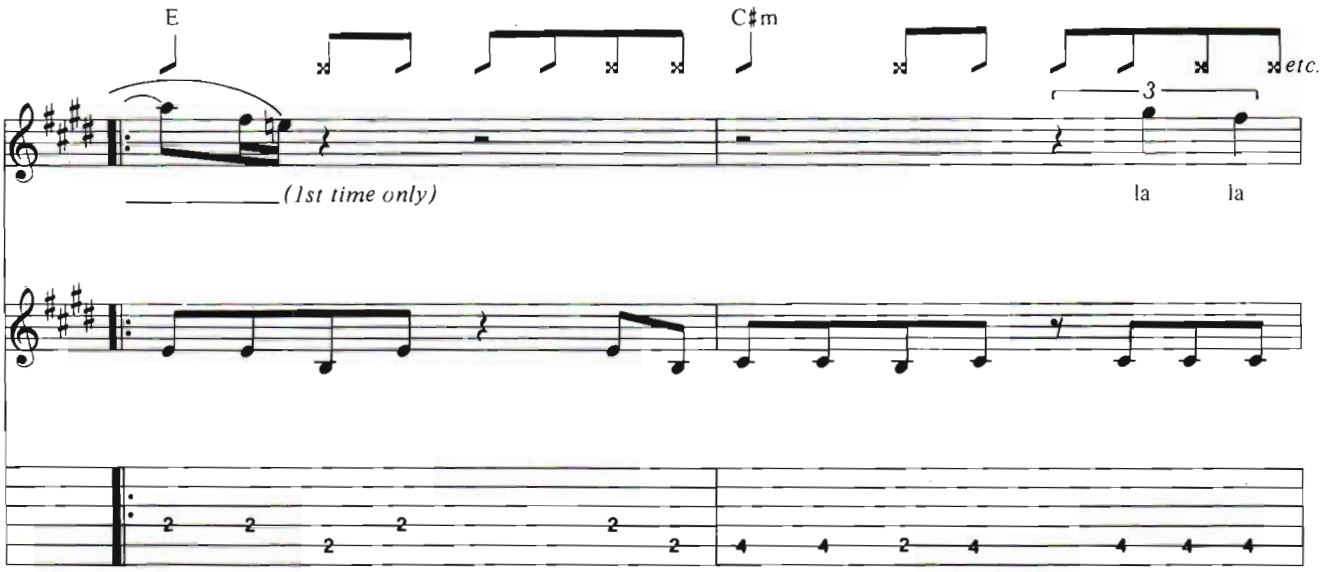
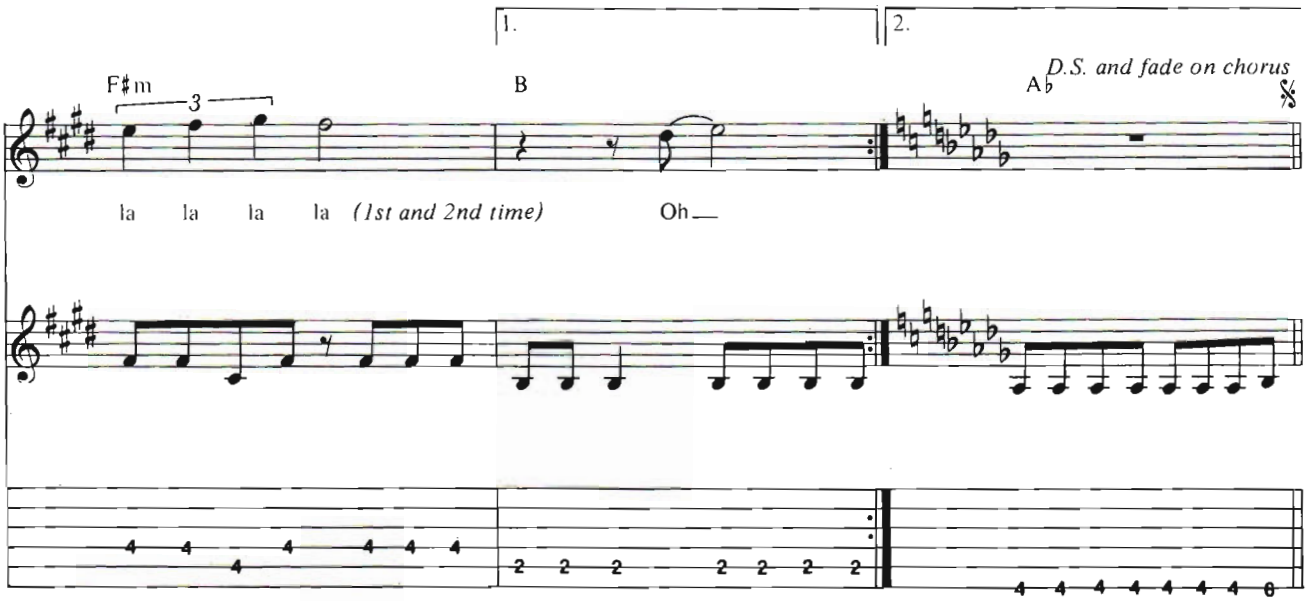
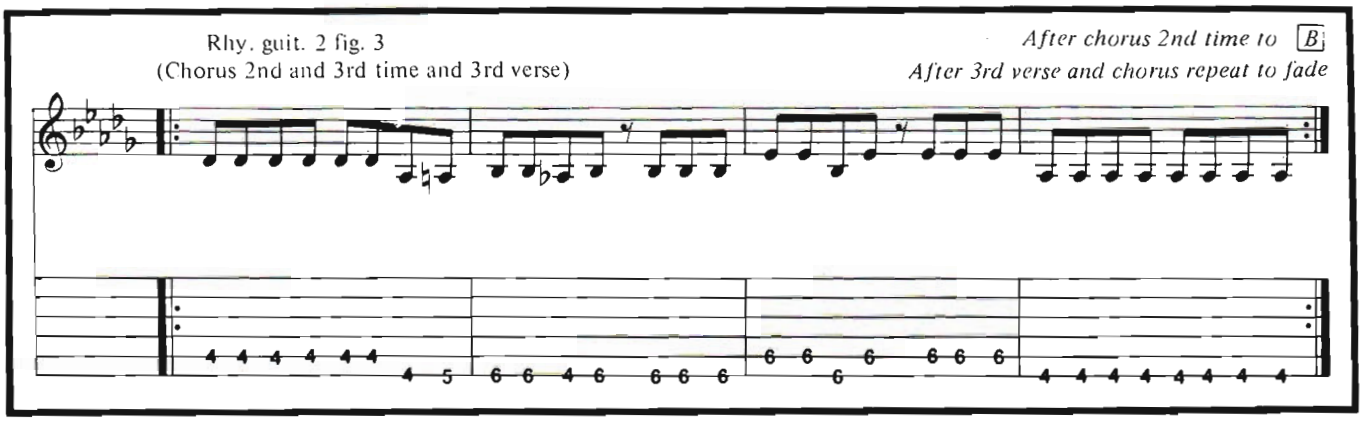

Ebm
Ab
out for a ride and I nev - er went back.
we fell in love I knew it had to end.
ev - 'ry - bod - y wants to have a home.
continue rhy. guit. I fig. I
A
Db
Bbm
Ebm
Like a riv - er that don't know where it's flow-in'
We took what we had and we ripped it a - part
Don't make no dif - f'rence what no - bod - y says,
I took a wrong turn and I
now here I am down in
ain't no - bod - y like to
Chorus
continue rhy guit I fig I
Ab
Db
Bbm
just kept go - in'.
Kings-town a - gain.
be a - lone.
A
Ev - 'ry - bod - y's got a hun - gry heart,
Ebm
Ab
ev - 'ry - bod - y's got a hun - gry heart.
A Lay down your mon-ey and you
1.3.
Bbm
Ebm
Ab
Db
play your part,
Ev - 'ry - bod - y's got a hu - hu - hun-g - ry heart.
2
Bbm
Ebm
vib.
Ab
Ab
r - oh
hu - hu - hun-g - ry heart.


E
C♯m
etc.
3
(1st time only)
la la


1.
2.
F♯m
3
B
A♭
D.S. and fade on chorus
la la la la (1st and 2nd time)
Oh


Rhy. guit. 2 fig. 3
(Chorus 2nd and 3rd time and 3rd verse)
After chorus 2nd time to B
After 3rd verse and chorus repeat to fade

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Paranoid	April
Phantom of the Opera	February
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The Vinyl Score

by Buzz Morison

CONDITION CRITICAL—Quiet Riot
Pasha QZ 39516
Performance: Screaming
Hot Spot: *Sign of the Times*
Bottom Line: Just what's expected

The question for some was "How the hell can Quiet Riot top the success of their debut album?" The answer, imbedded (they hope) in the screaming grooves of **Condition Critical,** is simple—this savvy quartet took all the characteristics of their number one single *Cum on Feel the Noize* and spread them out over a whole album. Ugh. The product of this astute career move is ten songs, filled with Kevin Dubrow's non-stop screaming, arena-simulation anthem choruses sung by a gang of garglers, and enough wild and flashy guitar solos from Carlos Cavazo to keep any head banger happy. This is, of course, subliminally reinforced with such incisive lyrics as "Turn it up till it bangs your head." Several of Dubrow's songs have enough melodic twists and instrumental flourishes, thanks to Cavazo's short, whiplash fills, to keep them fun and even re-listenable. But on the whole this disc is one long, wailing anthem, an ugly musical assault with no subtlety. (Plus, the ballad *Winners Take All* proves without doubt that Dubrow cannot sing.) If you want to continue to feel the noise, **Condition Critical**'s for you, but don't expect to feel any music.

THE LAST IN LINE—Dio
Warner Bros. 25100-1
Performance: Classically metallic
Hot Spots: Vivian Campbell's guitar
Bottom Line: Average music with above average guitar

One of the more established voices in metal, that of Ronnie James Dio, finally got itself a band last year after stints with Elf, Rainbow and Black Sabbath. Now the voice and band, both called Dio, have a second album out, and while the music is classically and, at times, ploddingly pure metal, the playing of guitarist Vivian Campbell is more. Whether on manic hummers like *I Speed at Night* or crunchers like the title track, guitarist Campbell solos with zest and particular appropriateness. His mixture of little speed runs and more emotive harmonics and sustains demonstrate that he's mastered the technical vocabulary to shine like chrome, and even gone beyond it to add real substance and feeling to Dio's sometimes routine songs. Campbell's solo on *Speed* may, in fact, be the fastest such exercise on vinyl. Meantime, Mr. Dio's gravelly tenor, unique in the thud rock hierarchy for its low scratch rather than high screech, bears the weight of these heavy (handed) songs of beasts, disaster and evil. While the music may be average studs and leather, Dio has given us a new and talented guitarist worth watching and listening to.

ALL FIRED UP—Fastway
Columbia BFC 39373
Performance: Straightforward
Hot Spots: *Tell Me* and *Telephone*
Bottom Line: Basic, no-frills rock for Zep mourners

From the sounds of Fastway's second album, **All Fired Up,** this quartet is shooting for the mantle of "Led Zeppelin of the 80's." Led by former Motorhead guitar thrasher Fast Eddie Clarke, these Brits are unhesitantly blatant in their Led Zeppelin rip-offs, from singer Dave King's raspy, Plantish cackle to the bluesy riffs and time changes on such songs as *Non Stop Love* that mirror early constructions of Jimmy Page. But somehow, through their straightforward, open approach, they pull off their brand of raunchy, semi-original hard rock. The music contains no keyboards, no nods to 80's trends or technology; it's just clear, basic guitar rock driven by the trebly rock and roll classicisms that spew from Clarke's guitars. That **All Fired Up** is able to overcome its debts to the past is primarily due to Clarke's fret work. He's able to mix appropriately powerful chording with his busy solos filled with comfortable, familiar licks and a modicum of effects. There's nothing on **Fired Up** that'll really shake you, but no hard rocker will be disappointed with Fast Eddie's neo-classic hard rock organization.

VOA—Sammy Hagar
Geffen GHS 24043
Performance: Big and burly
Hot Spots: *I Can't Drive 55* and *VOA*
Bottom Line: No surprises, just Hagar rock

The furry head and dependable guitar of Sammy Hagar have arisen once again on **VOA,** an eight-song rocking prelude to the next visit to your town from his band and big red jumpsuit. There's absolutely nothing surprising or new on Hagar's latest lumbering disc, which means he does nothing to alienate his millions of bic-flicking fans. One thing he's got going for him is a hard working band that sounds like a band. Its big, full sound shifts Sammy's rather mundane tunes into high gear. This most clearly crashes through when the quintet moves at a rip-roaring pace on the national anthem *I Can't Drive 55,* and the album's title cut, which also features some nice dual guitar work. Hagar's axe whacking is fairly tame here—he seems to save most of his energy for his butch and burly singing. There are no satanic overtones in Hagar's metal-edged rock, nor any leather and eye-liner cover-ups. He makes rock for jocks, hard but clean-cut rock that's rough, tough, aggressive and sincere. **VOA** has all those qualities and should keep Hagar up in the big leagues.

SIGNS OF LIFE—Billy Squier
Capitol SJ-12361
Performance: Mature
Hot Spots: *Take a Look Behind Ya* and *Can't Get Next to You*
Bottom Line: A rocker

Billy Squier has taken another step away from metal trappings toward plain, American, unbendable rock and roll on **Signs of Life.** With help from producer Jim Steinman, Squier has decorated his hard rocking, powerhouse songs with some classy and complicated studio flourishes turning his outlook further away from slashing thud toward denser pop. The emphasis is on overall song construction/production and on driving home Squier's emotional lyrics. There's not much room left in these rockin' pictures for long, fireballing guitar solos, which makes his few slashing forays all the more noticeable. A few of the songs don't work, like *Reach for the Sky* with its overbearing Zep debts, and Squier's sandpaper tenor can wear a bit thin over 40 minutes. But power machines like *Take a Look Behind Ya* and *(Another) 1984* overcome any faults on sheer momentum and Squier's gruff personality. For Squier fans this will seem his most ambitious and mature music to date. For fans of steaming hard rock with personality, you'd be safe with these **Signs of Life.**

DIFFORD & TILBROOK
A&M SP 4985
Performance: Cool and relaxed
Hot Spots: *Love's Crashing Waves, Hope Fell Down* and *You Can't Hurt the Girl*
Bottom Line: Less Squeeze rock, more soul pop

Squeeze was a critic's band in America, a pop group whose English chart-busting singles didn't rouse but an insider's interest Stateside. But the band's 1982 dissolvement was mourned by many and there seemed to arise a greater cry for the first album by Squeeze's sophisticated songwriting team, Chris Difford and Glenn Tilbrook, than had ever existed for the band. At first **Difford & Tilbrook** seems a letdown after a two-year wait, but careful exploration proves it a sparkling gem of complicated, soulful pop. There's little of the high-life rock that oozed through Squeeze on **D&T,** but many of that band's trademarks are defined here as elements of this singing/guitar playing pair—hi/low harmonies; sweeping melody hooks that pull one willingly into their songs; clever wordplay in the lyrics; and tunes that don't follow expected patterns on their way toward bursting choruses. There's more attention to production and the development of dense musical moods on **D&T,** and there's more soul and cool, blue funk in the rhythms. This combines not to make one pine for Squeeze but to relax with one of the premier songwriting teams in rock.

MAMA'S BOYS—Mama's Boys
Jive/Arista JL8-8214
Performance: Freshly hard
Hot Spots: *Runaway Dreams* and *Lonely Soul*
Bottom Line: New rockers ready to score

Three brothers from Ireland, brought up in a family of folk musicians, happen to hear Irish rockers Horselips, and the music world is changed forever. So the story might read if the potential in the hard rocking trio Mama's Boys is reached. Boys is a fresh, young and energetic band making turbocharged rock unaffected by trends or the demands of the industry (it seems). Their American debut is straightforward

MIDLINE

THE J. GEILS BAND
Atlantic SD 8275

The J. Geils Band has left us, after twelve or so years of rockin' and taking a slightly askew view of the blues from Boston. Peter Wolf's got a new album out now that's causing a stir, and no doubt we'll hear again from guitarist Geils, harp maniac Magic Dick and the rest. But for many, J. Geils is only known for their comeback album, **Freeze-Frame,** with its hits and videos. It was great to see this scrappy sixsome back in the limelight, pumping out some of the most energetic live shows on the circuit, but that album and comeback was a long way from the band's 1970 debut, **The J. Geils Band.** That was an album that turned heads with its gritty mix of urban rock and blues and introduced one of rock's top personalities of the 70's in Wolf. And it's still as lively and gutsy today, but cheap at a midline price.

The black album cover with its grainy black and white photos of six scrawny, greasy weirdos in sunglasses and leather jackets was a tip-off that the vinyl inside wasn't going to contain your run-of-the-mill psychedelic leftovers. This was roots rock, lowdown and basic, and these Geils guys meant business. Out front were Wolf's tough-guy, strutting vocals and Magic Dick's howling harmonica, and they operated on a wild blend of jive rockers, gristly blues and soulful funk jumps. Perhaps most telling was the band's aggressive cover of Smokey Robinson's *First I Look at the Purse,* a sexy come-on turned threat. This was hard-ass rock from guys who didn't have to act the part. They lived the music and their first album proved it. Guitarist Geils, leader and soloist, was the workingman personality of the band, its guts. Put together, this hard picking blues rocker and the soulful, authentic band made one helluva classic album.

and driven, jumping music centered around McManus brother Pat, the guitar playing "Professor." His low-gear rhythm grind is the core of Mama's Boys' jerking melodies, and his careening solos fill out the sound, making sense in a roundabout way. Tinges of the McManus boys roots creep into their jigging tunes giving them a fresh appeal, and Pat even unwraps a little reeling fiddle on *Runaway Dreams*. The only real nod to hard rock's blues 'n' boogie contingent is *Lonely Soul*, a slow, rolling blues that owes a lot more to Stevie Ray Vaughan than Brit rock. The weak spots are a couple anthemic attempts at commerciality, but the promise of these Mama's Boys guarantees good listening ahead.

AERIAL BOUNDARIES—
Michael Hedges
Windham Hill WH-1032
Performance: Ethereal
Hot Spots: *Aerial Boundaries* and *Spare Change*
Bottom Line: Music for a foggy night

Windham Hill Records produces music that can be called jazz, folk, meditation or spaced-out drivel, depending on your perspective. Whatever it is to you, it is always crystalline acoustic instrumental music, precisely played and immaculately recorded and packaged. Guitarist Michael Hedges second album, **Aerial Boundaries**, is typical of the Hill catalog, but even a bit more inventive than the norm. Hedges is a facile, delicate player whose 6-string is tuned in "altered" ways for each of ten compositions, and these changes in orientation give a varied texture to his aerial escapades. The tunes are as varied as the tunings, from the title track's sprite string tiptoeing over truly room-shaking bass notes, to the featherweight, Latin feel of *Bensusan*, to the string snapping explosions on *Rickover's Dream*. He even does a rather mournful cover of Neil Young's *After the Gold Rush*. Perhaps most inventive is *Spare Change*, with its nod to the circular repetition of Steve Reich and the use of backward tape loops. Hedges is a creative guitarist, willing to step beyond the aerial boundaries of the Windham Hill space brigade (oops, gave myself away).

Continued from page 28

ON THE RADIO

Theater. I guess he heard about us and dropped down to see us. He introduced himself and said, 'I want to produce you guys before someone who doesn't know what they're doing screws you up.' At the time we were at a loss because we actually had a recording deal and we didn't know who to use as a producer. We thought a producer was someone who put money behind the band.

LONG ISLAND

I'm looking for a place now in Virginia. I can't live on Long Island anymore; the kids are banging on my door 24 hours a day. When I was playing Long Island gigs I had all day to work on my hot rod and get greasy. Now I have no time to drive it. But I'm not complaining. Nothing beats getting up there for those two hours playing rock 'n' roll. That's the ultimate, you know? ■

Continued from page 29

ON THE CIRCUIT:

guitar player. It's like saying you have two keyboardists in a band—you don't call one the lead keyboardist.

KIRK: It's very easy to overplay any instrument. The old rule of less is more is an important factor in the songs we write. It's more what you don't put in than what you do put in. We don't do ten minute lead solos. Our approach is not a guitar-hero type trip. Basically the guitar for most of our sound is more for texture, rhythms; it's more of a riff type thing. Personally, I like to use the guitar as a sound, whether it sounds like a guitar or not. I use a harmonizer and things like that. I like the new Roland memory delay. What's fantastic about the guitar is that it's so versatile. You could have ten different players play it and it would sound different with every player. For us, having two guitars, sometimes three guitars and/or keyboards, our problem is to make it not sound busy, but still sound melodic and interesting.

TOURING

KIRK: When you're touring heavily it can become very easy to play automatically. It's a weird thing. Obviously you do tire of some songs. Especially songs you've been playing for quite a few years. The only way around that is to either drop the song out of the set for a while, to revitalize it, or change it a bit. You have to find some way to create a different attitude towards a song. But generally when we're doing a set you're participating with the audience and vice-versa. You may be a bit nervous or excited and those factors make everything different, which helps relieve any boredom with any song. Every night it's a different town, your sound changes. You work at getting a sound you're happy with each night. There are so many things involved with a live performance that a lot of times you don't ever think about getting bored with a song. Luckily, most of the songs we write we really enjoy playing. That, for starters, makes it a lot easier.

LP

KIRK: This album was done literally straight off the road and into the studio. I think on total we had five days rehearsal outside the studio for the album. A lot of the material was written or rewritten in the studio. There was a lot of pressure, a hell of a lot of pressure. It made it a very slow and expensive way to do it, 'cause you have to experiment and muck around and try things, whereas if you've preproduced your material outside of the studio and then go in knowing what you're doing, it's obviously a lot faster. I think pressure can be *very* spontaneous, very inspiring; you have to get something together quick, so you have to be together about it. I don't think pressure is such a bad thing. But I do think the next album will probably have a lot less pressure. ■

Continued from page 30

IN THE LISTENING ROOM

MIKE: I don't know who it is and it don't show me anything. Is it Eric Gale? It sounds like Eric's playing, sterile. He's better off with Stuff. He needs Cornell Dupree to keep his ass on the line. That's Eric's dumb stiff playing. Let me clear this up. When it comes to background or soul guitar, no one can beat Eric. He is not a good lead player. He is not a good bluesman. But for some reason with Cornell and Stuff, it brings out the best in him. This ain't it.

3. *Sweet Little Lisa* from **Repeat When Necessary,** by Dave Edmunds, Albert Lee on guitar/Swan Song SS8507

MIKE: Dynamite! Great rock-a-billy music and great singing. The guitar sounds sort of like Jerry Reed or a little Roy Buchanan. It's just fine. I have no idea who it is, but that could be a hit.

4. *Straight from the Heart* from **Down on the Farm,** by Little Feat/Warner Bros. HS 3345

MIKE: The guitar playing sounds like some sort of Ry Cooder imitation. It's not quite as good as Ry. It's a good funk arrangement but it doesn't show me a whole lot. I'm real curious about who it is?

GUITAR: That was Lowell George.

MIKE: I thought it was Lowell. I've heard him sing and play a lot more impressively than that. I don't want to say this about no dead person, so let's just cut it right here.

5. *The Final Peace* from **There & Back,** by Jeff Beck/Epic FE 35684

MIKE: I loved the use of the string machine or whatever it was. I think the guitar player was too dramatic. The phrasing was emotional but to me it was schmaltzy. He was trying too hard. I like the pathos he was trying to get out of his playing. But in conjunction with that background, he could have done more. He used five notes. He used the blues scale with a nice touch. Who was that?

GUITAR: Jeff Beck.

MIKE: I'm used to hearing Jeff play something off the wall. He didn't do that this time. He just played the notes. I'm used to Jeff taking chances. He didn't on this one. He wasn't taking any risks at all, and that's why I didn't like it so much. ■

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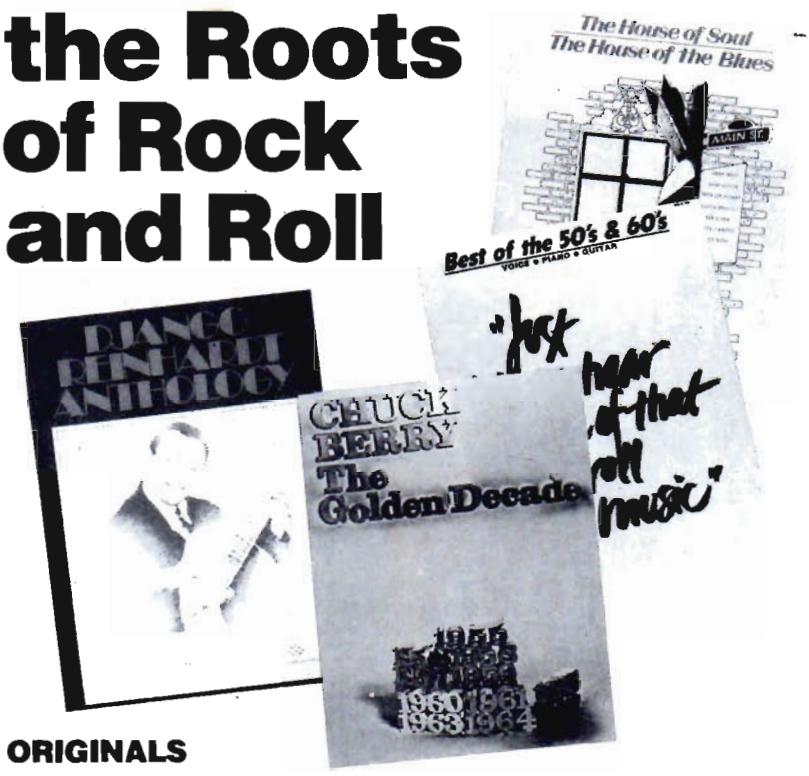

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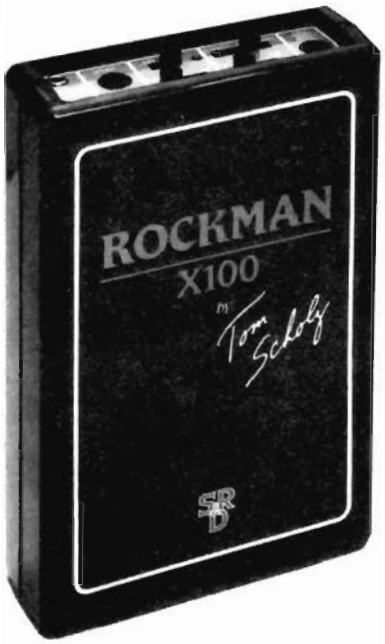
The suggested retail prices for the electric guitar strings are $7.50 while the bass strings are priced at $34.60.

E. & O. Mari, Inc.
256 Broadway
Newburgh, NY 12550



Scholz Research and Development have revealed their new Rockman X100, which replaces the 11B and is especially designed for live and studio use. Its upgraded features include a Distortion setting with reduced background noise and a Gain control that adjusts the distortion overdrive level. Weaker guitar pickups can now achieve full sustain with a larger adjustable gain in the Clean modes. As in previous Rockman models, the X100 also features Chorus and Echo circuits. An auxiliary jack provides a stereo or mono output with a higher level suitable for standard guitar amps.
The suggested retail price is $319.95.

Scholz Research
and Development, Inc.
1560 Trapelo Road
Waltham, MA 02154

The Suzuki Corporation combines the guitar, organ, piano, bass and drums to form the new Omnichord System Two. This portable chord instrument system can be strummed like a guitar and incorporates a walking bass line and rhythm section. Its features include multiple Sonic String voices and a full function programmable memory. Optional accessories include a hard shell case, songbook, footswitch and headphones and is powered by an AC adaptor or batteries. Suggested retail price is $249.

Suzuki Corporation
P.O. Box 261030
San Diego, CA 92126

Reverb

The AR525 is Aria's new stereo reverb unit in a rackmountable format. The AR525 features exclusive 2-channel section and Mix A and B are phase inverted to offer true stereo output. The AR525 is also equipped with an easy to use tone control.
The suggested retail price is $299.00.

Aria Music U.S.A. Inc.
1201 John Reed Court
Industry, CA 91745

NEW PRODUCTS

On the Case

Roger Sadowsky

Roger Sadowsky is a professional luthier and repairman in N.Y.C. Current clientele includes Joan Jett, Hall & Oates, Paul Simon and George Benson.

As the holiday season approaches, I'm taking a break from instrument reviews to devote two columns to "gift" items—those indispensible extras we usually call "accessories." This month we'll take a look at what's hot in pickups.

ALEMBIC

For many years Alembic has represented the ultimate in high technology and sophisticated electronics. Alembic has now modified their own technology to produce pickup systems to retrofit into conventional guitars and basses. The new Alembic pickup systems are active replacements for J and P basses and Strat style guitars. Each system includes pickups, pots, jack and circuit boards. The sound is warm and round but with an edge that cuts through nicely. The tone control is very effective in producing a wide range of tonalities.

The Alembic pickup systems have been selling like hot cakes in Europe and are becoming increasingly popular here in the states. For their first entry into the replacement pickup market, Alembic have come up with a winner.

BARTOLINI

If you are into electronics and the technology of pickup design, the folks at Bartolini make a dizzying array of products to keep you fascinated and busy. Pickups are offered in such versions as: single coil, split humbucker, hum cancellers, vertical hum cancellers, dual coil, tapped coil, triple coil, polyphonic, active, selectable spectrum and more. In addition, Bartolini makes pickups offered by no one else, such as: 5 & 6 string bass and replacements for Music Man, Ibanez and Guild basses. Bartolini's are renowned for their cleanliness and low noise and are favored by many custom builders. So if you are working on a Ph.D. in pickups, do your graduate work with Bartolini.

DiMARZIO

From the company that started all of us changing pickups over a decade ago, DiMarzio continues to come out with new and innovative pickups. The new Signature Series is their latest contribution to making our guitars sound great. Developed in close cooperation with Steve Morse, Al DiMeola and Rick Derringer, each Signature Series features matched neck and bridge pickups. These are not routine artists endorsements, but are the pickups these artists wanted DiMarzio to make especially for them. The entire Signature Series represents a new level of tonal quality and fidelity in humbucking guitar pickups.

For bass players, DiMarzio has responded to the demand for a "hi-tech" sound with the Active P and Active J models. The active tone circuit offers a tonal contouring to please the most modern bassist and is powered by miniature lithium batteries that last about three years. And when the gig calls for a warm round sound, the system can be totally bypassed at the flip of a switch for standard passive operation. For bassists, this could be having your cake and eating it too!

DUNCAN

If you are a lover of vintage instruments, nothing can ruin your holiday quicker than a dead pickup. But we can all breathe easier knowing that Seymour Duncan is alive and well and making the most complete line of vintage pickups this side of Fullerton and Kalamazoo. Made as close to original specs as possible, Duncan vintage pickups not only sound right but look right too. The Duncan vintage line covers all the great guitars we've come to love: Strats, Teles, Les Pauls, 335's, P and J basses, plus the less numerous Broadcasters, Jaguars, Jazzmasters, and the original single coil P bass pickup. If vintage is your game, Duncan is the name.

One of the most popular non-vintage pickups in the Duncan line is the JB Humbucker. Recommended as a bridge position pickup, guitar players love its full midrange and tonal character.

EMG

For those of you into "hi-tech," the folks most responsible for giving guitars and basses a new sound for the 80s are the guys at EMG. Each EMG pickup has a built-in preamp which gives the pickup its "tonal contour." The system is powered by a nine volt battery that lasts about a year. EMG's are complete systems—pickups, pots, jack and battery clip. The entire instrument must be converted to EMG's—you can't just replace one pickup on a two pickup guitar.

The EMG SA Strat assembly is a very popular system which offers hum-free Strat playing in every pickup setting. An additional option is a presence control that boosts the midrange and gives the Strat assembly a fatter sound.

Although EMG has been around for a long time, it was the use of EMGs in the Steinberger bass that enabled the company to really take off in popularity. The EMG J bass, P bass, and P-J bass assemblies are really hot these days and have been flying into basses faster than you can say "active electronics."

CONCLUSION

There is a lot of good stuff out there to choose from, and the final decision of what pickup is right for you is as personal as your tastes in clothes or wine. The best advice is to play as many instruments as you can and pay attention to what pickups are in the instruments that sound right to you.

PLUGGING IN

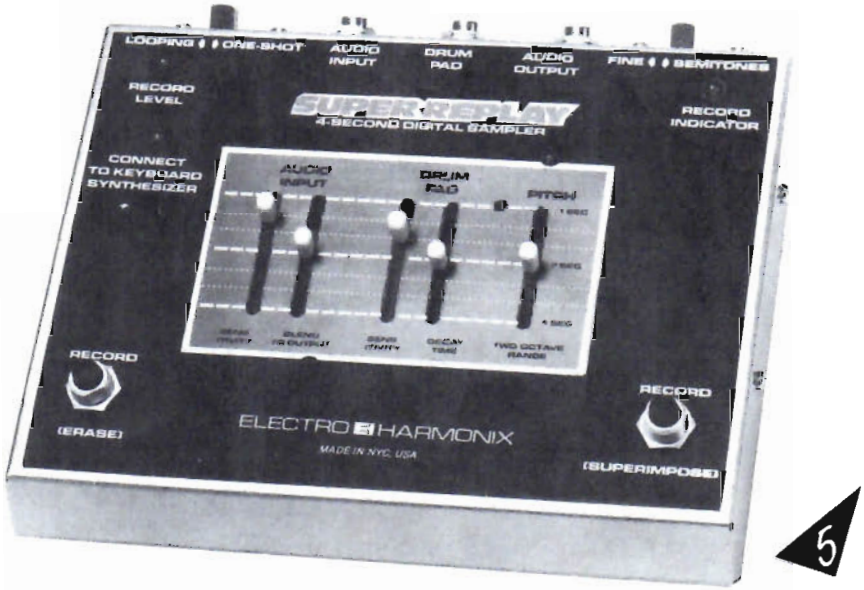
by Bob Rose

Bob Rose is a prominent New York studio guitarist who has worked with Todd Rundgren and Robert Gordon.

Does the term digital sampler sound familiar to you? Is it one of those terms that you nod your head knowingly to so you won't seem stupid? Maybe you're not sure what it means, but you think it may be a box of chocolate-covered microprocessors. If this all sounds familiar, relax, this month's article will allow you to join the ranks of the informed. You may even find a way to include Digital Sampling in your musical future.

A Digital Sampler is a device that allows you to record a sound (any sound) and trigger it externally with a synthesizer or some other device. For example, suppose that you love the sound of your dog's barking. All you do is have Fido step up to a mike and bark. The mike is connected to the input of the Digital Sampler, which allows you to record Fido's bark digitally. You can then connect the sampler to a synthesizer. As you play the keys on the synth, you will get a corresponding bark for each note. You can now play the Star Spangled Banner using the sound of Fido's voice. Most Digital Samplers on the market today are very expensive. These include the Synclavier, Fairlight and Emulator. Don't let this discourage you, for the Electro-Harmonix company has developed a Digital Sampler that can be purchased without putting a mortgage on the old homestead.

The Super Replay is a digital sampler designed to be triggered by synthesizers (guitar or keyboard), drum machines (Linn, DMX, Simmons, etc.) or by a small drum pad that can be purchased with it. With the Super Replay, you connect your audio source (guitar, voice, breaking glass, etc.) to the audio input jack. You then connect your amp or monitoring device to the audio output. By watching a record level meter, you adjust the sensitivity of the incoming signal so it will not distort, and then choose the length of the sample that you will record (one to four seconds) with the slider on the sampler. Now press the record button and poke Fido so he will bark. If, for instance, you chose to sample for two seconds, the device will stop recording after two seconds even if Fido hasn't finished his Aria. At this point you have made a digital recording that can be played back a



5

All That Jazz

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BY STEVE GETT

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number of ways. You can plug into a synth (this must be done as per the instructions given, using C.V. and gate out of the synth). You can trigger the sample using the drum pad purchased with the Super Replay. When you press a key on the keyboard (or hit the pad) you will hear Fido bark. Some interesting sounds can be created by striking the pad (or keys) at different points in the sample. Using the overdubbing feature of the sampler, you can superimpose other sounds on top of Fido's barking to get some layered effects. This can be done in meter using the click track provided in the Super Replay.

The Super Replay has a price of $675.00, which makes it affordable for players and owners of home studios. Obviously players can make use of it for adding sounds to their synthesizers. Studio owners can use the sampler to add sounds to their recordings. They can use one of their recorded tracks to trigger the sample (a hi-hat replaced by the sound of someone breathing for example). This digital sampler can also be triggered by a pulse or tone out of some drum machines.

The main difference between the Super Replay and the expensive samplers is that when you turn it off the samples that you have recorded are gone. In other words it has no memory after being turned off. This problem can be overcome by recording your samples on a regular tape recorder and using this as the sound source for the digital sampler as you need it. The Super Replay by Electro-Harmonix is quite a breakthrough. Anybody who makes a digital sampler affordable to us common folk gets a rating of five out of five from me.

GUITARS AND EFFECTS ARE RATED WITHIN THEIR OWN PRICE RANGE.

- 5 EXCELLENT
- 4 VERY GOOD
- 3 GOOD
- 2 FAIR
- 1 POOR

Thanx to Manny's for providing an off the shelf product.

Send Your Guitar Questions To

GUITAR QUESTIONS

PO Box 1490, Port Chester, New York 10573

by Barry Lipman

Barry Lipman builds and repairs guitars at his shop in Scarsdale, N.Y. He has worked on guitars for Al DiMeola, Bob Mayo and Tom "T-Bone" Wolk.

Question: *How can I change my own pickups?*

Answer: Changing pickups is one of the easier jobs you can try, assuming you choose a direct replacement pickup. It can change the sound of your guitar more than just about any other simple modification you can make.

First you must desolder the original pickup's wires. Remember where they were connected to by labeling the terminals with tape if need be.

If the wires are run through extensive holes or channels in the body, you may want to attach a length of wire to the end of one of the original pickup's leads before you pull it through and out. This added length will stay in the wire channel or hole until you use it to "snake" the new pickup's leads through.

Unscrew the pickup's mounting screws and remove the pickup from the guitar. If the pickup was mounted in a trim ring or pickguard, unfasten that also. Then pull out the original wires with the optionally added snake. Stop pulling when the snake is threaded completely through the length of the channel.

Next attach the new pickup to the trim-ring or plastic pickguard or other removable mounting, if used originally. Then attach the new pickup's wires to the wire "snake" still in your guitar, and pull the snake wire back through while pushing the new wires to help them follow through.

If the snaking procedure seems unnecessary, as in the case of a Fender Stratocaster, consider yourself lucky and merely tape the wires up like the original wires were. Attach the new pickup in the old mounting to your guitar and adjust its height after stringing the guitar.

The actual wiring procedure varies too much from guitar to guitar for detailed general instruction here, but you will find that most pickups come with wiring information, and there is usually a phone number you can call for advice.

The whole process sounds much more complex than it really is. You should be able to complete the job in a couple of hours the first time you try. If you keep your eyes open while you take out the old pickup, it should be fairly obvious how to install the new one. Take your time and enjoy the work. At the very worst, you may have to take it to a pro for completion, so it's definitely worth a go if you're the mechanically inclined type.

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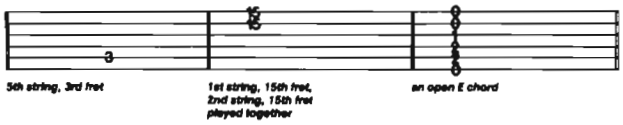
TABLATURE EXPLANATION

Definitions

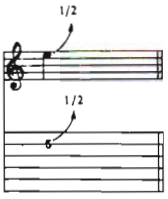
Tablature A six line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:



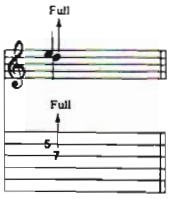
Position Position markings are given in Roman numerals above each excerpt. Remember that the position simply means the fret that your 1st finger plays on. For example, II pos. means that your 1st finger plays all the notes on the 2nd fret, the 2nd finger plays the notes on the 3rd fret, the 3rd finger on the 4th fret, etc. One fret for each finger.

Before attempting these solos, make sure that you know the blues scale, the scale which is the basis of almost all rock solos. Here it is in diagram form:

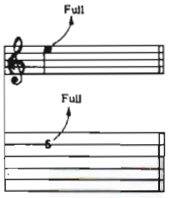
Definitions for Special Guitar Notation (For both traditional and tablature guitar lines)



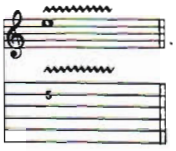
BEND: Strike the note and bend up ½ step (1 fret).



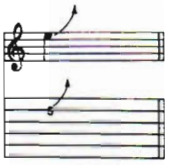
UNISON BEND: The lower note is struck slightly before the higher. It is then bent to the pitch of the second note. They are on adjacent strings.



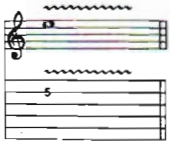
BEND: Strike the note and bend up a whole step (2 frets).



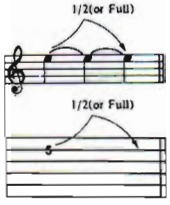
SHAKE OR EXAGGERATED VIBRATO: The pitch is rapidly varied by using a tremolo bar.



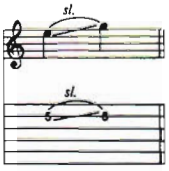
BEND: Strike the note and bend up an indefinite amount.



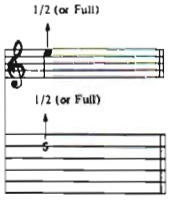
SHAKE OR EXAGGERATED VIBRATO: The string is vibrated by rapidly bending and releasing a note with the fret hand.



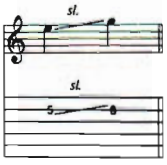
LEGATO BEND AND RELEASE: Strike the note. Bend up ½ (or full) step, then back to the original note. All three notes are tied; Only the first note is struck.



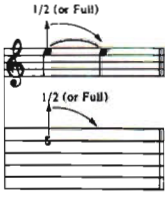
SLIDE: The first note is struck and then the fret hand moves up the same string to the location of the second pitch using the same finger. The second note is not struck.



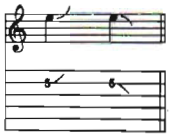
GHOST BEND: Bend the note up ½ (or full) step; then strike it.



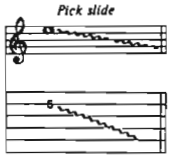
SLIDE: Same as above slide, but the 2nd note is struck.



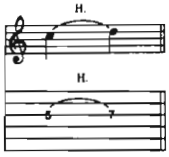
GHOST BEND AND RELEASE: Bend the note up ½ (or full) step. Strike it and release the bend back to the original note.



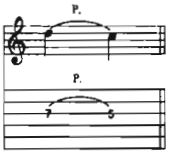
SLIDE: Slide to an indefinite pitch. Fret hand gradually releases pressure as the slide is played.



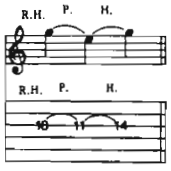
PICK SLIDE: The edge of the pick is rubbed down the length of the st ing. A scratchy sound is produced.



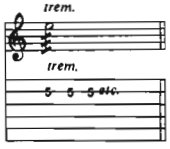
HAMMER ON: The 1st note is struck. Then the 2nd is fretted on the same string in a continuous motion. Two fingers are used.



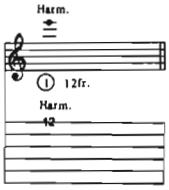
PULL-OFF: The 1st note is struck; The 2nd one sounds without picking. Both fingers are initially placed on the notes to be sounded. The fret hand finger pulls the string to sound the 2nd note.



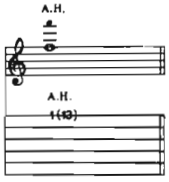
ARPEGGIATED HAMMER ON: Hammer on with middle finger of the *right* hand; Pull off to left hand 1st finger; hammer on to 4th finger left hand. This can occur on any series of three notes on one string.



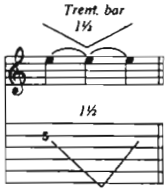
TREMOLO PICKING: The note is struck as rapidly and continuously as possible.



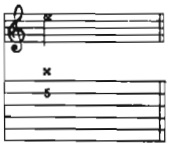
NATURAL HARMONIC: The fret hand lightly touches the string over a designated fret. Then it is struck. A chime-like sound is produced.



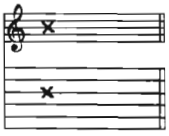
ARTIFICIAL HARMONIC: The fret hand fingers the indicated note normally. The pick hand produces the harmonic by using a finger to lightly touch the string at the fret indicated in parentheses and plucking with another finger.



Pitch of a note or chord is dropped up to a minor 3rd (3 frets) using the tremolo bar.



MUTED NOTE: The note is muted by the picking hand lightly touching the string(s) just above the bridge.



MUFFLED STRINGS: A percussive sound produced by laying the fleshy part of the left hand across the strings and striking across them with the pick hand.

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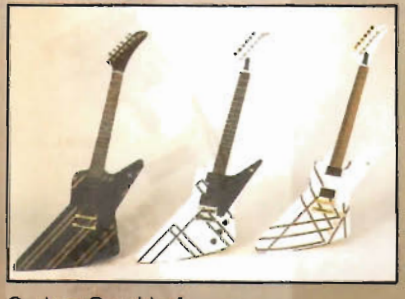

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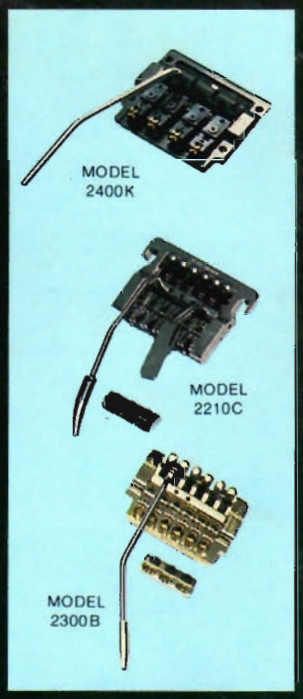

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